

MUSICAL AMERICA

Vol. XXXV. No. 17 NEW YORK

EDITED BY

John C. Freund

FEBRUARY 18, 1922

\$3.00 per Year
15 Cents a Copy

PIERRE MONTEUX TO CONTINUE WITH BOSTON SYMPHONY FOR TWO SEASONS

Trustees Unanimously Decide to Retain French Conductor—Public Demonstrates Approval—Tribute to Mr. Monteux for Work Accomplished During Difficult Period is Seen in Renewed Offer—New Contract Signed Will Carry Period of His Leadership Through to Five Consecutive Seasons—Ovations Greet Him at Symphony Concerts—Recitals Add to Week's Music

BOSTON, Feb. 14.—Pierre Monteux has been re-engaged to conduct the Boston Symphony for the seasons of 1922-23 and 1923-24. The decision to retain Mr. Monteux as conductor was unanimously reached by the trustees of the orchestra, and Mr. Monteux has signed the new contract tendered him. The re-election of Mr. Monteux came as no surprise to the patrons of the Symphony concerts, although rumors had circulated, pending the decision of the trustees, that his conductorship would end with the expiration of his present contract.

Mr. Monteux is now completing three full seasons as conductor of the Symphony, having taken up his duties in the fall of 1919. In the previous autumn he had been offered the conductorship, but was unable to accept owing to his duties with the Metropolitan Opera Company. Henri Rabaud, the French musician, was then secured, and pending his arrival from France, Mr. Monteux, through the courtesy of the Metropolitan Opera Company, conducted the early concerts of the orchestra in the fall of 1918. When Mr. Rabaud returned to France the following year the conductorship was again offered to Mr. Monteux, and this time he accepted. After his first year with the orchestra, Mr. Monteux was re-engaged for two more years, and with the expiration of his recently renewed contract he will have held the conductorship of the Boston Symphony for five successive seasons.

During Mr. Monteux's régime, the Boston Symphony suffered vicissitudes that threatened to disrupt the highly developed organization which was the pride of its founder and benefactor, Henry L. Higginson. To Mr. Monteux was due the preservation of the orchestra through two trying reorganizations—the first occasioned by radical post-war changes in the personnel of the orchestra, and the second by equally sweeping changes following the turbulent strike of the spring of 1920. In recognition of his services to the orchestra in its "dark days," and of the subsequent progress under his leadership to its present estate, Mr. Monteux was re-elected conductor for the ensuing two seasons.

The decision to retain Mr. Monteux has met with the unstinted approval of the Boston press and public. Editorial comment has stressed his excellence as a program-maker, his catholicity of taste,



Photo Fernand de Guelde

FLORENCE MACBETH

Coloratura Soprano Whose Work with the Chicago Opera Association in Leading Rôles and on Extended Concert Tours Has Made Her Artistic Gifts Familiar to Audiences All Over the Country (See Page 21)

his encouragement of the American composer, and the prevailingly brilliant performances under his baton.

The fourteenth pair of concerts by the orchestra, on Friday afternoon, Feb. 10, and Saturday evening, Feb. 11, were seized by subscribers as occasions for demonstrations in favor of Mr. Monteux. He was greeted by prolonged applause of ovational proportions and the audience arose as he took his place at the conductor's stand. There was no mistaking the popularity of the action of the board of trustees in maintaining Mr. Monteux

at his post. With characteristic modesty of manner, the conductor bowed in appreciation of the enthusiastic reception tendered him.

The program commenced with the Schumann Symphony in B Flat, the "Spring" Symphony, which, with both conductor and men on their mettle, was given a buoyant reading. Handel's Concerto Grosso in D Minor, the performance of which had been postponed from a previous concert, afforded an opportunity

[Continued on page 44]

In This Issue

Second Exclusive Article in Series by Igor Glebov on Music in Soviet Russia	5, 6
Scientific Side of Musical Education	3, 34
Greatest Since Beethoven, Mengelberg Ranks Mahler	9
Continuing Missionary Work in the Field of Music	19, 21

THREE SOUTHERN STATES JOIN IN NOVEL PLAN TO FORM ORCHESTRA

Project for Interstate Symphony Suggested by South Atlantic District of Federated Clubs Gains Approval in Atlanta, Birmingham and New Orleans—Different Cities to Form Sections and Orchestra Will Unite to Give Programs for Several Weeks Each Year—See Possibility of Permanent Body of Professional Musicians—Movement Will Aid Musical Development of South

ATLANTA, GA., Feb. 14.—The South is to have an important permanent symphony orchestra if plans now being considered by Federated music clubs in Atlanta, New Orleans and Birmingham are brought to realization. Definite steps have been taken to secure the organization of an interstate orchestra, to which the music centers of Georgia, Louisiana and Alabama will contribute. The novel project is now receiving the earnest attention of the leaders in the musical affairs of the three states which form the South Atlantic District of the National Federation of Music Clubs.

The enthusiasm with which the proposal has been approached is a happy augury for its ultimate success. Birmingham and New Orleans have their orchestras, but the establishment of the new symphony will mark another definite step in the musical progress of the South. Moreover, the formation of a body of musicians on a three-state basis promises to demonstrate the practicability of a new idea which may commend itself to other centers, and result in bringing the delights of orchestral music to such centers. At any rate, the unique experiment will be watched with much interest by those who are working for the progress and development of music all over the country.

The idea was first given expression through the South Atlantic District of the Federated Clubs, of which Nan Stephens is president. The initial steps toward realization in Georgia were taken at the recent meeting of the executive board of the Georgia Federation. Mrs. S. E. Vaissiere of Rome, Ga., was empowered to appoint committees with the object of organizing sections of a symphony orchestra in the various cities of Georgia where music clubs included in the Federation are active. It was planned that these different sections should come together for rehearsal in time to appear as a united body at the first convention in the South of the National Federation, the occasion of the biennial meeting of the clubs in Asheville, N. C., in May or June, 1923.

The movement, however, has been made much broader in scope, and plans are now under way to organize sections in each

[Continued on page 44]

OFFER \$1000 FOR WORK PORTRAYING THE PROGRESS OF AMERICAN MUSIC

Federated Clubs to Award Prizes to Composer and Writer of Lyric-Drama in Contest Among American Citizens—New Work to Be Given in Asheville, N. C., at Convention Next Year—Completed Scores to Be in Hands of Judges in December—Competitions in Solo, Choral and Chamber Music Also Announced

COLUMBUS, OHIO, Feb. 14.—The National Federation of Music Clubs announces that a prize of \$1,000 will be awarded for a lyric-drama on the development of music in America, the competition to be open to any American citizen. Frances E. Clark and Ella May Smith form the special committee arranging the details, and Mrs. Smith, who is chairman of the department of American music of the Federation, announces that the contest will be conducted under the direction of Mrs. Edwin B. Garrigues, chairman of the American composers' committee. The prize is to be divided as follows: Composition, \$600; libretto, \$400.

The federation proposes that while the new work should be of a high type, it should not be too difficult or require too many performers for its production in cities of 50,000 or even 25,000 persons. The suggestions made to the librettist are that a prologue should represent the unity of the arts, with music as the central idea in culture, and the sorrow of the denizens of high Olympus at the gradual eclipse of art life by material concerns; that in the working out of the story the growth of music in America should be portrayed, from the days of the Indians and the pioneers to the present day, and that an epilogue should reveal the future of music in America.

The work is to be written for a small orchestra of sixteen pieces, with the possible substitution of a piano or organ in the absence of some of the instruments.

Librettos are to be in the hands of the judges on May 15, 1922, and the completed works on Dec. 15, 1922. The prize is to be awarded on Feb. 1, 1923. The successful work will be presented at the Biennial Festival in Asheville, N. C., in May or June, 1923.

Other prizes offered are:

Class II: Chamber music number, for two voices and six instruments, for prize of \$500. The composer will have the choice of six out of eleven instruments chosen by the donor. Mrs. Frank A. Seiberling. The poem, which has been selected by a jury, is one written by Cecil Fanning, baritone.

Class III: Trio for violin, 'cello and piano, or a one-act opera—the decision has not yet been made—for a prize of \$500, offered by the Harmony Club of

No "Salome" For Two Years at Least, Says Gatti-Casazza

REPORTS that the directors of the Metropolitan Opera and Realty Company were considering the removal of the ban placed on Richard Strauss' "Salome," given a single performance in the house fourteen years ago, were in circulation in New York on Feb. 14. Giulio Gatti-Casazza, manager of the Metropolitan, made a definite statement that the work would not be produced for at least the next two seasons. The rôle of *Salome* is a favorite with Marie Jeritza, who sang it many times with great success in Vienna.

Fort Worth, Tex., in honor of Mrs. John F. Lyons, president of the Federation and also president of this club for the past seventeen years.

Class IV: Women's Chorus, for prize of \$200, offered by the Matinée Musical Club of Philadelphia, in honor of Mrs. Garrigues, chairman of the American composers' committee, who is the president of that club.

Class V: Chorus for unchanged voices of children; prize \$100, offered by Mrs. Frances E. Clark of Camden, N. J. This is to be a chorus of festival proportions, occupying twenty or thirty minutes in performance, with solos, duets or trios, and unison, and two or three part choruses; words to be by an American author, and happy and joyous in character.

Class VI: Violin solo; prize \$100, offered by the Musicians' Club of Chicago. The prize may be awarded only

STOCK DONATES \$1,000 TO PUBLISH AMERICAN WORKS

Starts Fund of Civic Music Association to Give Practical Encouragement to Native Composers

CHICAGO, Feb. 11.—Frederick Stock has donated \$1,000 to the Civic Music Association of Chicago to be used as a nucleus for a fund to be called the "Civic Music Foundation for the Publication of American Compositions." The plan provides for the publication of musical works possessing unquestioned merit, but lacking immediate commercial possibilities. Mr. Stock suggests that the works then be placed in the hands of a publishing agency for further disposal. In a letter to the Association explaining his views, Mr. Stock says:

"Nothing would be more desirable from the point of view of giving moral and practical encouragement to the American composer. If this plan could be continued on a permanent basis, the Association would soon be the possessor of a fine library of works by contemporary American composers. I am more and more convinced that the Association offers excellent opportunities for community service, which to me is service of the highest most desirable kind. We are all aware of the great opportunities which reveal themselves in the musical life of our city, and the Association is playing a very important part in the realization of some of these opportunities."

The sum donated by Mr. Stock was recently presented to him by the Association in appreciation of his services in connection with the Civic Orchestra, and was immediately returned as the first contribution to the proposed fund. Among the works named by Mr. Stock as worthy of publication are the "Passacaglia," by Leo Sowerby, written for the organ, and an Organ Concerto by DeLamarter.

E. R.

Muratore Leaves Hospital

Lucien Muratore, tenor of the Chicago Civic Opera Association, who underwent an operation for appendicitis two weeks ago, had recovered sufficiently to return to his apartment in the Hotel Ritz-Carlton last week. Mr. Muratore was able to walk with the aid of a cane to and from the automobile which took him from the hospital to his hotel. Mary Garden called at the hospital and inquired after the progress of the tenor several times during his illness. Mr. Muratore is listed to sing in "Monna Vanna" at the Manhattan Opera House on the night of Feb. 23.

Albert Coates and Mrs. Coates Guests at Musicians' Club Dinner

The Musicians' Club of New York, of which Walter Damrosch is honorary president, gave a dinner recently at Delmonico's to Albert Coates, guest-conductor of the New York Symphony, and Mrs. Coates, at which Henry W. Taft presided as toastmaster. Speeches were made by British Consul Bernays, Harry Harkness Flagler, Rubin Goldmark, Henry Hadley, Dr. T. Tertius Noble, Dr. William Norman Guthrie, W. J. Henderson and J. Fletcher Shera. Among the guests were Amelita Galli-Curci, Paul Kochanski, Alexander Siloti, Emma Thursby, Kurt Schindler, Mr. and Mrs. Howard Kyle, Mr. and Mrs. C. M. Tremaine and Polly and Anita Damrosch. A musical program in which Nina Koschitz, soprano of the Chicago Opera Association; Serge Prokofieff, pianist, and Georges Barrère, flautist, participated, concluded the evening.

to a native-born American, preferably a woman.

Class VII: Organ solo; prize \$100; offered by the St. Cecilia Club of Grand Rapids, Mich., as a memorial to Mrs. Edwin F. Uhl, first president of the Federation.

Class VIII: 'Cello solo; prize \$100; offered by the St. Cecilia Club of Grand Rapids as a memorial to Mrs. Charles B. Kelsey.

Class IX: Song; prize \$100, offered by Mrs. J. R. Custer of Chicago. Composition must be by a woman who is a member of the Federation.

Other prizes are being considered, and will be announced when the prize competition circular is issued.

Inquiries may be addressed to Mrs. Edwin B. Garrigues, chairman of the American composers' committee, room 201, Bellevue Stratford Hotel, Philadelphia.

ECKSTEIN BOOKING ARTISTS FOR RAVINIA OPERA SEASON

General Director of Chicago Enterprise Visits New York to Make Plans for Next Summer

Louis Eckstein, general director of the Ravinia Opera Company, is in New York, for the purpose of engaging artists for next summer's opera season at the Chicago resort. The first performance will be given on June 24, and the season will continue for more than ten weeks. The Chicago Symphony has been engaged and plans are under way to make the schedule of operas an unusually notable one.

The Ravinia Company was the outcome several years ago of Mr. Eckstein's desire to give Chicago musical entertainment of a superior quality during the summer months. It has more than justified his aim, and its roster of artists in the past have included some of the great operatic names in the country. The performances are given in an amphitheater and the productions reflect mature preparation and high artistry.

BACH FESTIVAL PROGRAM

Passion Music and B Minor Mass Chosen —Recitals in Bethlehem

BETHLEHEM, PA., Feb. 11.—The Bach Festival is to be held at Lehigh University on May 26-27, when Bach's "Passion" will be sung the first day and the Mass in B Minor the second day.

Dr. J. Fred Wolle, director of the Bethlehem Bach Choir, recently filled several organ recital engagements in New York City. The announcement is made that the twenty-fifth anniversary of this choir in 1923 may be celebrated with an enlarged festival and a pageant setting forth Bethlehem's musical history.

A recital was given here a few days ago by Leo Ornstein and Ellis Clark Hammann, pianists, and Hans Kindler, cellist, under the local management of J. V. Dipperly and H. W. Lynn. The artists delighted a large audience. Mr. Hammann is a native of this city, and has many relatives and friends here. Mr. Kindler further proved himself an entertainer at a reception given the three musicians after the concert by Robert M. Luckenbach. The cellist gave impersonations of other well-known musicians in their stage entrances and exits, to the great amusement of a large social gathering.

T. Edgar Shields, organist at Lehigh University, recently gave a recital, assisted by Ruth Sippel of Allentown, harpist.

A. Louise Morris, supervisor of music in the local public schools, will conduct a music memory contest in the schools this spring.

R. E. S.

Plan Benefit Fair of Russian Art

The American Committee for the Relief of Russian Children will hold a fair and costume ball in the Seventy-first Regiment Armory, New York, on Feb. 25, in which Russian music, dancing and drama will be a feature. Prominent musicians and artists on the advisory committee, of which John Drew is chairman, include Boris Anisfeld, Ernest Bloch, Walter Damrosch, Ossip Gabrilowitsch, Efrem Zimbalist, Nicholas Roerich and Willy Poggenpohl.

Mrs. David Bispham, widow of the noted baritone, was a passenger on the Aquitania on Feb. 7, sailing for an extended tour of Europe.

ORCHESTRAS TO AID PRIX DE ROME FUND

Unique Program Arranged to Support Walter Damrosch Fellowship

For the first time in musical history three of the great orchestras in America are to combine in a gala concert in New York at Carnegie Hall on Feb. 27, to complete the funds for the Walter Damrosch Fellowship of Music to be established by the American Academy in Rome and also to honor the fiftieth anniversary of Mr. Damrosch's arrival in America. The orchestras to appear are the New York Symphony, the Philadelphia Orchestra and the New York Philharmonic, which will combine in a mammoth band of 225 men, to be conducted in turn by Bodanzky, Coates, Mengelberg, Stokowski and Stransky. As each of the conductors takes the baton his own first players will take the forward places, the conductors rotating with each leader.

Another feature of the concert will be the presentation to Mr. Damrosch of a bronze plaque of himself designed by Mrs. Harry Payne Whitney, and which will be presented by Dr. John H. Finley.

The executive committee is headed by Mrs. Henry Fairfield Osborn, and her aides are Mrs. Henry M. Alexander, Mrs. Newbold LeRoy Edgar, Mrs. Charles S. Guggenheim, Mrs. Henry Fairfield Osborn, Jr., Mrs. William K. Vanderbilt, 2nd, Mrs. Harry Payne Whitney, Edward W. Bok, Harry Harkness Flagler, Otto H. Kahn, Clarence H. Mackay, Eugene Noble and Alexander Van Rensselaer.

Thus far a large proportion of the boxes have been sold, the boxholders being, among others, Alexander Van Rensselaer, Harry Harkness Flagler, Mrs. J. West-Roosevelt, Mr. and Mrs. Edward S. Harkness, Eleanor Cuyler, Dr. and Mrs. Henry Fairfield Osborn, Mr. and Mrs. A. Perry Osborn, Colonel and Mrs. Frank L. Hopper, Mrs. William B. Dinsmore, Clarence H. Mackay, Mrs. William Church Osborn, Mrs. E. H. Harriman, George Eastman of Rochester, Mrs. Newbold LeRoy Edgar, Mr. and Mrs. Charles S. Guggenheim, Mrs. Henry Martyn Alexander, Mrs. Charles Frank Pope, Mrs. Thomas Ewing, William B. Kendall, E. E. Mellon and Mrs. Munroe Douglas Robinson.

Maine Federation Announces Competitions

BANGOR, ME., Feb. 11.—Mrs. James A. McFaul, president of the Maine Federation of Music Clubs, announces that the second State competitions will be held in Portland in the first week in April. There will be three departments—voice, violin and piano. Vocal contestants must be between the ages of eighteen and thirty. Already applications have been received from many parts of the State. Mrs. McFaul points out that in these contests, the first of which was held last spring, it is hoped to inspire students to greater efforts in artistic achievement, to give opportunity to talented young American musicians, and launch them upon a professional career, and to recognize the ability of American teachers by bringing their pupils into prominence. Applications for blanks and questionnaires may be sent to Elizabeth Litchfield of Lewiston, Me., State chairman of contests.

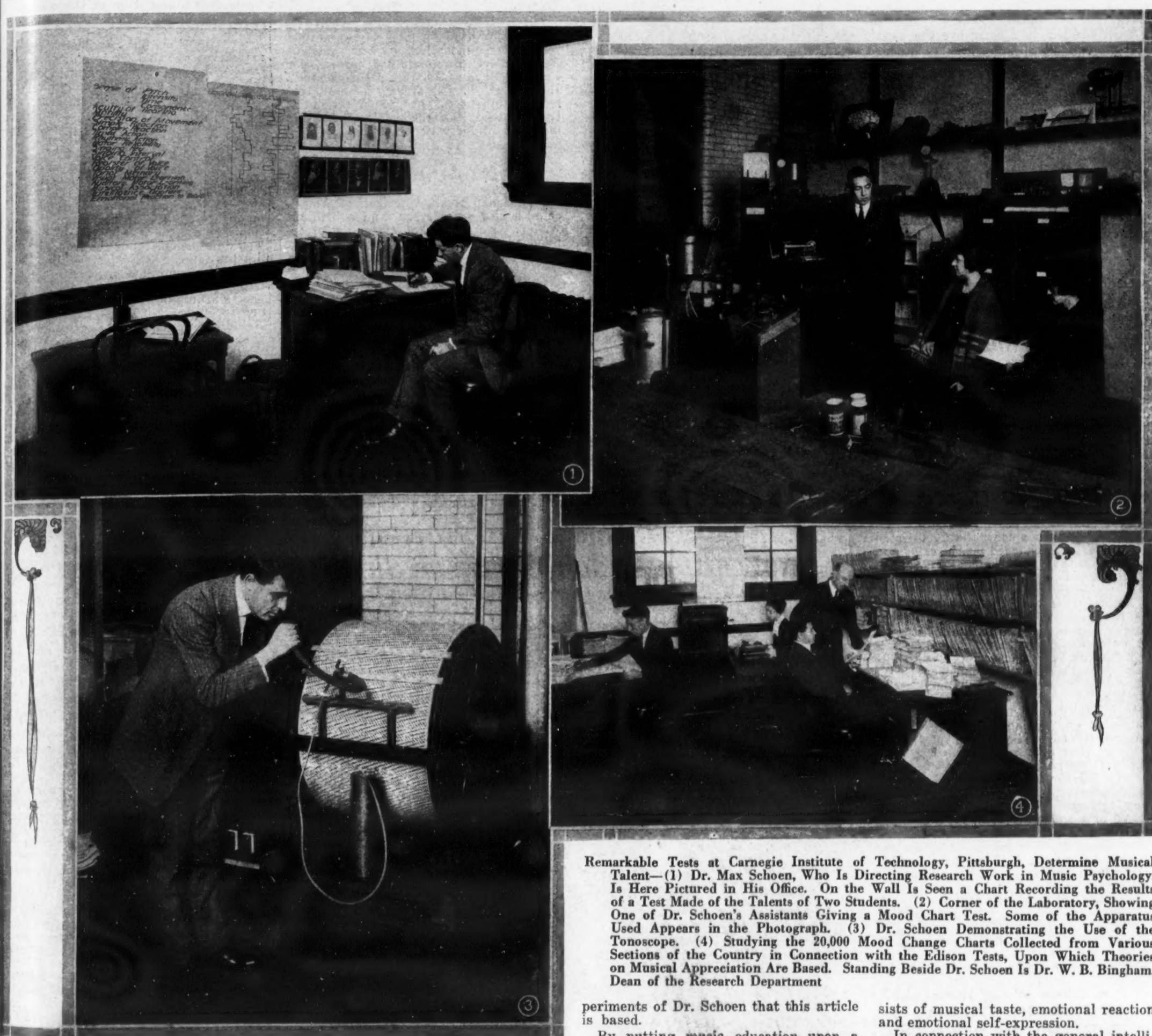
J. L. B.

"Love for Three Oranges" Presented in New York by Chicagoans

Serge Prokofieff's opera burlesque, "The Love for Three Oranges," previously produced only in Chicago, was given its first New York representation at the Manhattan Opera House by the Chicago Opera Association Tuesday evening, Feb. 14. The composer, who gave a piano recital Tuesday afternoon at Aeolian Hall, conducted the performance in the evening. The cast was the same as at the Chicago première and the performance afforded Nina Koschitz her first operatic appearance in New York. The principals, Mr. Prokofieff, Boris Anisfeld, who designed the fantastic scenery, and Jacques Coen, the stage director, were repeatedly called before the curtain and a wreath was presented to the composer. The performance will be reviewed in next week's issue.

Finding a Scientific Basis for Musical Education

Experiments at the Carnegie Institute of Technology Yield Remarkable Results—Studying the Psychology of Musicianship—Instruments That Measure Talent by a Definite Scale—Carl Seashore's Inventions and the Research Work of Max Schoen—Will America Produce a Race of Super-Musicians?—The Critical Laboratory of 1950



Remarkable Tests at Carnegie Institute of Technology, Pittsburgh, Determine Musical Talent—(1) Dr. Max Schoen, Who Is Directing Research Work in Music Psychology, Is Here Pictured in His Office. On the Wall Is Seen a Chart Recording the Results of a Test Made of the Talents of Two Students. (2) Corner of the Laboratory, Showing One of Dr. Schoen's Assistants Giving a Mood Chart Test. Some of the Apparatus Used Appears in the Photograph. (3) Dr. Schoen Demonstrating the Use of the Tonoscope. (4) Studying the 20,000 Mood Change Charts Collected from Various Sections of the Country in Connection with the Edison Tests, Upon Which Theories on Musical Appreciation Are Based. Standing Beside Dr. Schoen Is Dr. W. B. Bingham, Dean of the Research Department

By ROBERT E. WOOD

Pittsburgh, Feb. 11.

A SCIENTIFIC REVOLUTION is due in the world of music.

This is the opinion of music psychologists and is based upon what they have found so far in their research into the why and wherefore of production and appreciation of music and methods of education.

Further, it is estimated that within ten years music education will be established upon a firm scientific foundation with the use of measuring instruments and established standards; for musical talent can be measured by instruments and test methods already known, and even now a system of mood charts is giving much information regarding music appreciation and the effect of different types of music upon audiences.

The realization of this system of scientific music training, which, it is

claimed, will materially elevate musical standards, has many possibilities.

Will it mean a race of super-musicians for America?

Will it mean the achievement of the true aesthetic and artistic interpretation and make this country the mecca of music and musical study?

Will it mean the domination of artistry by science and technique?

The future alone can tell. Without any conjecture, however, the results now known in the study—and the research is not nearly completed—indicate that it is going to affect vitally the national music and musicians.

There are four centers of music psychology study in the United States, and the psychologists have been working in a steady, sound manner, making innumerable tests to verify conclusions, and avoiding publicity. The foremost of these centers is the laboratory of Dr. Carl Seashore in the University of Iowa. Others are in San Francisco, Cal., Rochester, N. Y., and the laboratory of Dr. Max Schoen in the department of research, Carnegie Institute of Technology, Pittsburgh, Pa. It is on the ex-

periments of Dr. Schoen that this article is based.

By putting music education upon a sound scientific basis psychologists propose to do away with inefficient teaching and save time, effort and money for the student. By a thorough examination of talent, using reliable and accurate instruments and charting the results, a teacher can tell unmistakably the weak and strong points of the pupil and mould the course of study accordingly. It means an education scientifically adapted to the particular needs of the individual.

The talent measurement examinations are divided into five sections embracing the fundamentals of musical production. That is, musical sensitivity, action, memory and imagination, intellect and feeling. The sensitivity examination deals with the senses of pitch, intensity, time, extensity, rhythm, timbre, consonance and volume. The action tests comprise the natural capacity for skill in accurate and expressive productions of tone in the control of pitch, intensity, time, rhythm, timbre and volume. Musical memory and imagination includes auditory imagery, motor imagery, creative imagination, memory span, and learning power. The intellect test comprises free association, power of reflection, and general intelligence. The feeling examination con-

sists of musical taste, emotional reaction and emotional self-expression.

In connection with the general intelligence tests, it is interesting to note that it has been found, as Dr. Schoen puts it, that "there are no stupid musicians." In other words, to be a musician one must have mentality that is above the average, and in connection with child voice research, which Dr. Schoen has been undertaking in Pittsburgh schools, with the co-operation of Will Earhart, director of music in the schools, and his supervisors, there are indications that the musical child is superior to the un-musical child in general intelligence.

With these standard tests it is possible to tell not only whether a person has music talent or not, but to determine what instrument should be studied. For example, since one's sense of pitch is claimed to be basic, inherent and unchangeable, and that if your pitch discrimination is poor or very good when you are young, that same defect or gift will be with you when you grow old, a child with a poor pitch discrimination would most surely be discouraged from the violin or similar instrument, the tones of which he could not accurately determine. If the tests proved that the

[Continued on page 34]

“Drink to Me Only with Thine Eyes”

A Prohibition Platform for Musicians—Applying the Volstead Act to the Opera Libretto—Censorship of Over-Proof Songs Also Necessary—Bringing Music Down to Less Than Half of One Per Cent

By L. J. de Bekker

MUSICIANS as a class are the most law-abiding people in the world; they have, indeed, an almost bourgeois instinct for morality, and an inbred craving for domestic happiness, which they are not always able to attain. Temptation? Granted. But any one who reads the New York dailies, which devote so great a proportion of their space to the records of crime, must be aware how infrequently, in comparison with members of other professions, musicians are even accused of violations of the law. History may show some exceptions, but in matters of morals, musicians may point to the illustrious family of old Veit Bach as the representative type. Can sculptors, painters, and workers in fine gold get away from the autobiography of Messer Benvenuto Cellini, as equally authenticating their status?

Take the crime wave which has followed on the heels of a Great Reform, if you will and closer your scrutiny, the clearer the record of the musical profession will appear. Habitual violators of the Prohibition Amendments and Enforcement Acts have included, as the children's song goes, "rich man, poor man, beggar man, thief"; not a single musician! Government officials, ex-Government officials, politicians, even the former city editor of a great metropolitan daily, figure among the 7000 or so New Yorkers charged with crime in connection with the Demon Rum. Not a single musician has been indicted, or to my knowledge, even arrested!

Maine, which is on the musical map as the home of a series of important festivals, was the first State to attempt to enforce the disuse of alcohol. It is a notorious fact that despite the inspiring example of their musicians, the people of Maine got drunk under state prohibition more frequently and with less difficulty than the Kentucky mountaineers; and, owing to their proximity to the Canadian border, they are not only getting drunk after two years of the strictest national prohibition, but are corrupting the morals of all New England by conniving at and assisting in, bootlegging.

All of which proves, in my judgment, the psychological accuracy of the man who said: "I care not who writes the laws of a people if I may write their songs."

A Platform for Musicians

Here is where the musicians of America can do what the Government of the United States, of the States, and of the

Hard Times Works Havoc with German Music Teachers

FINANCIAL depression in Germany is bringing actual suffering to the 50,000 or more German music teachers who before the war instructed foreign students and the children of middle class German families, according to a cable dispatch to the New York *Herald*. It was from these two classes that the host of music teachers drew their entire income and both have been reduced to mere shadows of their former proportions. Of the 3000 American students in Berlin before the war scarcely any remain. The middle class families have given up to a large extent the musical education of their children, since it is no longer necessary for an eligible young German girl to play the Beethoven Sonatas. In fact, many families have sold their pianos to meet expenses. Third rate music teachers who received the equivalent of fifty to seventy cents a lesson eight years ago are thankful to receive three to five cents today. Only the best teachers earn as much as \$1 or \$1.50 a lesson.

municipalities themselves, have failed to do. In order that America may be dry, it only needs that the musicians shall highly resolve:

(1) To write no songs in praise of the Demon Rum.

(2) To sing no songs in praise of the Demon Rum.

(3) To purge from every existing musical score all references to the Demon Rum, either by excision of both words and music, or by the substitution of such denatured text as will not arouse the vicious curiosity of our children, and our children's children.

Feeling assured that points 1 and 2 have only to be mentioned to win unanimous approval of all musicians, including choir singers, I offer a plan for carrying into effect the third point in our program.

Unquestionably the greatest offender against public morals at the present time is the Metropolitan Opera House. I have the greatest respect for Mr. Otto H. Kahn, and absolve him from responsibility in advance. Much as he has done for art, he is doing more just now for financial reconstruction, and even Mr. Kahn is unable to be in two places at the same time. And I am disposed to exempt from blame Mr. Gatti-Casazza, whose Italian training does not fit him to appreciate the enormity of the offenses

being committed in his name against the higher morality of our glorious Republic. Unfortunately I cannot, nor can Mr. Bryan, Mr. Pussyfoot Johnson, the W. C. T. U., or any of our best known uplifters, excuse William J. Guard, who is responsible for press matters; under which heading we must surely expect to find the books of the operas.

Operatic Rum

Mr. Guard is an American of Americans, a clergyman's son, and a brilliant writer. He must know the awful influence of suggestion upon our weaker fellow citizens, when the full power of orchestra, principals and chorus is exerted in glorification of the Demon Rum. Mr. Guard is a casuist. He may point out that the Metropolitan is an international institution, exempt therefore, from mere police supervision. I reply that ambassadors of foreign powers are not subject to police measures either, but that if they still have alcohol in possession, it was obtained in violation of our country's fundamental law. He may say that the liberality of Metropolitan audiences is so great that they tolerate opposing religious opinion as set forth in "La Juive," "Les Huguenots," "I Puritani," "Tosca" and "Lucrezia Borgia." I reply that law enforcement need have

nothing to do with either religion or morals, and that, under a republican form of Government, it transcends both in importance. He may deny that alcohol actually figures in performances at the Metropolitan except in the imagination of the audience; that the goblets used by the chorus are sometimes solid wood or metal; and assert that the principals drink cider or mineral water when a sparkling wine is indicated in the stage directions. I reply that it is precisely this stimulation of the audience's imagination to which all reformers object.

Mr. Guard, as the responsible literary executive of the Metropolitan Opera House, should at once assemble a commission of the leading critics, to edit out objectionable matter in the text. For men like Krehbiel and Hale, this, I am sure, would be a labor of love. As I recall no opera in which Pilsener is expressly mentioned, I feel sure that the late James Huneker would have been heartily in accord with this plan, and that Mencken, and possibly the abstemious De Casseres probably would carry on in his place. In less than a generation, the *ersatz* words to the old tunes would be the only ones remembered. Was not the tune to "Oh boys, we'll never get drunk any more" a hymn sung by the Crusaders? Why should it not be again? Don Marquis might write the new lyrics, or for some of the more shocking Brindisi, words might be culled from such poems as that lovely old ballad: 'Father, Dear Father, Come Home with Me Now.'

Personally, I should be disposed to assist the committee in every way, and I am satisfied that world-wide publicity of a most gratifying character would result to the Metropolitan from the inception to the completion of the work. Censorship of songs for public and private recitals, and concerts, would naturally be taken up later.

lars were married at the home of Mrs. Sielcken by Rev. Joseph Fort Newton, pastor of the Church of the Divine Paternity in New York.

News of the approaching wedding, which was a surprise even to friends of the pair, became known several days in advance when Mr. Schwarz and Mrs. Sielcken appeared at the marriage license bureau. The ceremony was delayed because certain papers proving the divorce of Mr. Schwarz in Vienna several years ago were lacking. According to the application for the license, the baritone was married in 1907 to Mrs. Hannah Radon in Vienna who divorced him the following year on the grounds of incompatibility. She has since remarried. He gave his age as forty-two and his birthplace as Riga.

Mrs. Sielcken gave her age as forty-two. She was married in 1898 to August Abendroth in Bremen, Germany, whom she divorced at Kiel in 1911. She was awarded the custody of the children. In 1913, she married Herman Sielcken, a member of the New York firm of Grossman and Sielcken, which amassed a fortune in the coffee trade. He died in October, 1917.

The couple left shortly after the ceremony for a brief honeymoon at Atlantic City, curtailed by the necessity of Mr. Schwarz's return to sing with the Chicago company during the week. At the close of the Chicago company's season, Mr. and Mrs. Schwarz will go on an extended trip to California and Hawaii. It is the intention of Mr. Schwarz to become an American citizen. He took out his first papers last year.

Walter Damrosch Returning

Walter Damrosch, conductor of the New York Symphony, was scheduled to leave England for the United States on the Homeric on Feb. 15. He will resume the baton of that orchestra at the pair of concerts in Carnegie Hall on March 2 and 3. On this occasion an all-Beethoven program will be given and Josef Hofmann will make his only appearance as soloist with an orchestra in New York this season. Mr. Damrosch will lead the concluding concert for this season of the Young People's Series on the afternoon of March 4. Albert Coates, guest conductor, will conduct the final concerts in the Washington Baltimore and Philadelphia series, beginning on Feb. 20.

HAVANA, Feb. 2.—Alberto Salvi, harpist, made his first local appearance this evening. He was markedly successful.

Wedding of Chicago Opera Baritone to Wealthy Widow Comes as Surprise



Mr. and Mrs. Joseph Schwarz, Photographed at the Marriage License Bureau in New York. The Couple Were Married Last Week at the Home of the Bride, the Widow of Herman Sielcken.

ONE of the interesting weddings of the music world this season took place in New York on Feb. 11 when Joseph M. Schwarz, baritone of the Chi-

cago Civic Opera Association, and Mrs. Clara Sielcken, widow of the late Herman Sielcken, known as the "coffee king," and heiress of several million dol-

FOUR YEARS OF MUSIC IN RUSSIA

Lifting of Veil Reveals Extent of Orchestral Activities in Petrograd During Revolutionary Period—Music Section of Soviet Government Formed on Bureaucratic Lines to Organize Concerts—Flood of Music Found New Audiences Unprepared and Brought Conditions Adverse to Composers—Colossal Irruption of Art in Lives of People Developed Appreciation—State Philharmonic Orchestra Formed to Centralize Work

By IGOR GLEBOV

TRANSLATED BY AVRAHM YARMOLINSKY



OR the last four years the fortunes of instrumental music in Petrograd have been more troubled than those of the opera. To understand the situation it is necessary to consider the external conditions under which a musician is living at present in Russia. The revolution scattered the comparatively narrow circle of educated music lovers, and created a huge audience consisting of the masses who were entirely unprepared to appreciate music.

There was an amazing increase of concerts and other musical events, but the quality of the performances suffered considerably. The performer gained an immense advantage over the composer. Pressed by the anxieties and miseries of a penurious life, the artists threw themselves into supplying the increased demand with the indiscrimination of haste. That meant less and less leisure for self-improvement and serious work. The struggle for mere physical existence was becoming more and more desperate.

These conditions gave rise to an unprecedented phenomenon in the musical life of the city, known under the name of "khaltura," a term which might perhaps be interpreted as a cross between botch-work and the prostitution of talent. It designates the work of an artist who dashes from performance to performance, working for bread, for potatoes, for fire-wood, so that he has no time to rehearse or to study, and the very consciousness of the artist's duty to his art grows dim in his mind. Composing under such conditions is out of the question. For that one needs leisure, not to speak of a minimum of comfort, but at present a composer must be either a teacher or a performer, or else must serve as a clerk in some Soviet bureau. As a result, there is a lull in creative work, and a distressing monotony in the répertoire of the concerts, in spite of the apparent variety of the programs.

Speaking of the external conditions of the musician's life, it must be said that the government made no attempt at coercion, and until the recent economic collapse salaries were paid generously and promptly. But sometimes the zeal of the authorities went beyond the limits of reason. The passionate and sincere desire to carry the amenities of culture over to the masses occasionally resulted in the Red Guards, workmen and peasants being forced to attend plays and concerts—an onerous duty which they sought in every way to shirk.

Work of the Music Section

Under such circumstances, upon the whole unfavorable, the so-called Music Section was conducting its activities of organizing concerts in the city. The Section, a State institution of the usual bureaucratic type, was created by the Soviet authorities. It was to direct the musical life of the country, with the exception of the opera houses, which enjoyed a complete autonomy. The appointed commissary who headed the Section was Arthur Lourié, a composer of the extreme left wing. His ambitious plans included the democratization and popularization of musical activities, and also a persistent campaign for modern music. In the beginning Lourié showed an inclination to break up established habits and opinions. The Section issued a fierce and weighty manifesto in which music was declared to be the potent mistress of life, an elemental power for good and evil. After this romantic escapade the Section sobered down and settled to every-day activities which acknowledged music's debt to the past.

The Music Section busied itself, on the one hand, with arranging concerts of symphonic and chamber music in the center of the city and, on the other, with local concerts in factories, mills, clubs, schools, asylums, hospitals, barracks, etc. The Government generously provided the means. The city was literally showered with music. Although the low cultural level of the audience and the unscrupulousness of some performers at times resulted in musical presentations of low standard, nevertheless the Music Section, assisted by groups of more conscientious artists, succeeded in capturing the attention of the new public.

All over the city music centers where good music, carefully executed, could be heard, came into being. Audiences demanded more considered programs. The history of the art knows of no more colossal irritation of music into the life of the masses.

Modern Music Rare at First

The people are offered fragments of popular operas, artistic transcriptions of the Russian folksongs by prominent Russian composers, and also classic chamber music: Haydn, Mozart, Beethoven. Modern music is heard rarely and is difficult for the audience. There is a real demand for lyrical songs and romances by Tchaikovsky and Moussorgsky, on the one hand, and Schubert, Schumann and Grieg, on the other.

In addition to these regular concerts, tours were made into the outlying districts for music propaganda purposes. Thus, for example, the violinist, Cecilia Hansen, traveled as far as the Murman coast. Everybody lent a helping hand in this work of popularizing the art, and looking back upon those years one may speak of heroic figures laboring in the cause of musical culture under unspeakable conditions.

Orchestras and Choirs Active

I must single out three prominent groups of musicians from the whole mass of performers. Before the revolution there were several private symphonic orchestras in Petrograd: Siloti's, Koussevitsky's, Count Sheremeteff's, M. Belyayeff's Russian Symphony, and finally a semi-State institution known as the Concerts of the Imperial Musical Society. Count Sheremeteff had his own orchestra and chorus. Koussevitsky, too, at one time, had an orchestra of his own. The others used the orchestra of the Imperial Opera. The best church choir was that of the well known conductor and composer, Archangelsky. In addition there was the admirable court orchestra and the famous court chorus, which did not take part in public performances. With the revolution, the two last mentioned bodies, together with Archangelsky's choir, took upon themselves the entire burden of continual performances. The court chorus became the People's Choral Academy, Archangelsky's choir was transformed into the Communal Choir and the court orchestra into the State orchestra. Symphonic concerts in the center of the city practically never ceased, except perhaps in winter when it was physically impossible to play in the unheated halls. The

EDITORIAL NOTE: The second of the series of exclusive articles by Igor Glebov, the distinguished Petrograd critic, is here presented. These articles, acquired by MUSICAL AMERICA, give the first complete and authentic narrative of music in Russia during the revolutionary period. Last week Mr. Glebov told of operatic activities in Petrograd under the Soviet régime and gave details of the répertoire which made manifest the popularity of works by Tchaikovsky, Moussorgsky and Rimsky-Korsakoff. This week his article deals with the orchestral situation.

Rimsky-Korsakoff, Whose Operas Were Among the Most Popular Works in the Répertoire

Presented in Petrograd During the Years of the Revolution. This Picture Was Taken

at Vetchasha, Near Petrograd by V. Jastrebzoff, One of His Pupils. Jastrebzoff, Who

Was an Intimate Friend of the Composer, Wrote a Book on His Work. The Unconventional Portrait Shows Rimsky-Korsakoff as He Appeared Not Long Before His

Death. It Is Reproduced from a Copy in the Possession of Lazare Saminsky

répertoire is immense, ranging from the classics to contemporary composers, including Richard Strauss and Scriabine. The latter's "Poem of Ecstasy," "Prometheus" and three symphonies are a frequently performed cycle.

State Philharmonic Formed

Last summer the three organizations mentioned were withdrawn from the

Music Section and, with a view to centralizing their work, were incorporated in the newly organized institution, known as the State Philharmonic Orchestra. The gifted conductor, Emil Cooper, was appointed director. During the summer months he succeeded in arranging for over fifty concerts, with the most complicated programs, including Beethoven cycles (with the Ninth Symphony), Wagner, Scriabine, Tchaikovsky, and a concert in memory of Dante. The State Quintet and the Glazounoff Quintet are two prominent bodies which frequently appear in concerts of chamber music. Their programs are of a strictly serious character, and assist in creating appreciation of admirable chamber music.

The activities of the newly organized Proletkult are much less productive, musically speaking. The revolutionary texts were set to music in a hurry. From

[Continued on page 61]



Third Week of Chicago Opera Brings First "Tannhäuser" in New York in Five Years

Wagner Work Sung in German by Visiting Organization—"Louise," "Rigoletto" and "Lucia" Added to Current Répertoire at the Manhattan—Repetitions of "Salome," "Traviata" and "Girl of the Golden West" Complete Week—Tom Burke Has Emergency Début

FOUR operas, "Tannhäuser," "Louise," "Rigoletto," and "Lucia," were given first representations of the current New York season of the Chicago Opera Association, in the third week of the visitors' five-weeks engagement at the Manhattan Opera House. Three works, "Traviata," "Salome," and "La Fanciulla del West," were repeated. It was noted by those opera habitués who have been dividing their time between the rival opera houses that the Manhattan répertoire duplicated that of the Metropolitan in two instances—"Louise" and "Rigoletto," the Metropolitan performance in each instance following one day later that by the Chicagoans.

The Chicago week did not serve, as the two preceding weeks did, to introduce artists new to New York, but it did present, unexpectedly, the Irish tenor, Tom Burke, as the Duke in "Rigoletto." The "Tannhäuser" performance, in which the original German text was sung, was of outstanding interest as the first in New York since 1917. "Louise" was of import chiefly as affording comparisons between Mary Garden's delineation of the title rôle and that of Geraldine Farrar, but assumed a somewhat unusual aspect by reason of the omission of the sewing room scene.

In "Rigoletto," Georges Baklanoff added new portrait to the gallery of variously limned studies of the jester, and Edith Mason sang *Gilda* for the first time in New York. Graziella Pareto was the star of the first-time "Lucia" and the second "Traviata." "Salome," again listened to and watched intently by a huge audience, was dominated as at the first performance the week earlier, by the vivid, if debatable, impersonation of the name character by Mary Garden, with Giorgio Polacco once more the expositor of the theatrically visualized Strauss tone-poem.

"Tannhäuser" Restored

Another Wagner work in German—this time "Tannhäuser"—was sung by the Chicago Opera Association on Feb. 8, and thus the ban imposed upon the work since 1917 in New York was lifted. The popularity of the revival was shown by the fact that it drew a full house, a long

Very large studio to rent, part time, ideally located and beautifully furnished; terms reasonable. Address W. J., care The Musical America Company, 501 Fifth Avenue, New York City.

PARAMOUNT PICTURES
Theatres under direction of
Hugo Riesenfeld

CRITERION Broadway at 44th St.
Beginning Tuesday evening, Feb. 21 at 7:30
Continuous thereafter noon to 11
No advance in Prices

"The Loves of Pharaoh"
an Ernest Lubitsch production
with Emil Jannings
Paul Wegener Dagny Servaes
Matinees, all seats 50 cents
Evenings 99 cents

RIVOLI Broadway at 49th St.
Continuous

GLORIA SWANSON
"HER HUSBAND'S TRADEMARK"
Rivoli Concert Orchestra

RIALTO Times Square
Continuous

ETHEL CLAYTON
"HER OWN MONEY"
Famous Rialto Orchestra

CAPITOL Broadway at 51st St.
Phone Circle 5500
"Subway to Door"
World's Largest and Most Beautiful Theatre
Edward Bowes, Managing Director
MESSMORE KENDELL Presents
"CARDIGAN"
based upon the novel by Robert W. Chambers
The World's Best Music
Capitol Grand Orchestra
Programs presented by S. L. ROTHAFEL
Performance Continuous 12:30 to 11 P.M.

accent and emphasis, and the Overture and Prelude to the Third Act were particularly wanting in force.

Richard Schubert appeared in the title rôle with a great deal of success on the histrionic side, and even though his voice had but little quality, and was produced with a sense of strain, he sang clearly enough to be understood—which, after all, is a strong point in a singer's favor. Mr. Schubert was thoroughly natural in his acting in the Wartburg Valley scenes, and fully convincing also in the exciting climax of the Tournament of Song, where *Tannhäuser* brings so much dismay to the court of the *Landgrave*.

Emotional fire was missing in a more or less degree from Rosa Raisa's performance as *Elizabeth*, but she was of handsome presence, and the admirable quality of her voice impressed the audience. The "Greeting to the Hall of Song" was given with much charm, though in the general result her delivery of it possessed little real distinction. Miss Raisa was heard to better advantage in the Prayer in the third act, where she sang with rich vocal effect and a great deal of color.

Joseph Schwarz was an admirable

Wolfram, acting resourcefully and singing with a fluency and certainty which went far to compensate for a certain lack of magnetism in his performance. In the "Star of Eve" he simulated emotion very well—and the star, by the way, was obliging enough to shine brightly until the end of the song, when it vanished. Mr. Schwarz sang dramatically at the Tournament, and had an important share in the success of this scene.

Cyrena Van Gordon, who was in fine voice as *Venus*, and Edouard Cotreuil, as an imposing *Landgrave*, were also prominent in the cast. Jeanne Duseau charmingly sang the rôle of the Shepherd. The *Venusberg* music brought on the ballet arranged by Andreas Pavley and Serge Oukrainsky.

P. J. N.

"Tannhäuser" Repeated

Although belonging chronologically to the week following, the second "Tannhäuser" on Monday evening, Feb. 13, calls for some comment which may be best set forth in juxtaposition to the foregoing anent that of Feb. 8. The score has been mercilessly and, it would seem, needlessly slashed. In the *Venusberg* scene, although the bacchanalian music of the opening has been left untouched in order to give full scope to the orgiastic capers of a ballet which a few years ago would have been regarded as highly sensational, the music of *Venus* has been mutilated by the excision of some of its loveliest pages, the more regrettable since the singing of Cyrena Van Gordon in this rôle was the most admirable of the performance, save only that of Joseph Schwarz as *Wolfram*. There were cuts in the *Landgrave's* address of the second act and in the stirring episode of the drawn swords, when *Elizabeth* intervenes to save *Tannhäuser*. The version utilized seems to be a compromise between the old one and the Paris revision, the latter being followed most of the time, with some rather surprising insertions of music found in the older score. The only change of cast for the second performance was one which brought James Wolf to the part of the *Landgrave* in place of Cotreuil. It was a performance badly conducted, and save for Miss Van Gordon and Mr. Schwarz, not particularly well sung. The principals represented singers of a dozen nationalities and there were as many varieties of what passed for German. That of Mme. Raisa came to the ears as a new language.

O. T.

The Second "Traviata"

The personal charm and refined vocalism of Graziella Pareto again freshened Verdi's tune-strung "Traviata" when that opera was substituted at the eleventh hour for "The Love for Three Oranges" the night of Monday, Feb. 6. There was a long line before the box office of novelty seekers who asked for a return of their money because of the substitution of the old work for the new one, but a considerable audience remained to hear the lyric setting of the tale of the lady of the Camellias. Tito Schipa was once more the *Alfredo* and Joseph Schwarz repeated his success as the elder *Germont*. Mr. Ferrari conducted.

O. T.

Mary Garden in "Louise"

On the evening of Tuesday, Feb. 7, Miss Garden made here first appearance this season in New York as *Louise* in Charpentier's opera of the same name. The entire performance was one of singular unevenness. Despite the fact that this rôle in which Miss Garden leapt to fame at the Opéra Comique twenty-two years ago is considered one of her best, to the present writer her characterization was wholly lacking in conviction. In the first act, Miss Garden displayed none of the soft tenderness for which the character calls, and in the last, her extravagancies of gesture and action left one

heard to fall.

O. T.

Let me color for

the

my

Krehbi

answer,

I wo

realized

of a

which

Miss

but it

use it.

charmin

the swee

and Fa

Four Years of Orchestral Music in Russia Under the Soviet Rule

[Continued from page 5]

fore the revolution that Russian music was, in its very essence, profoundly revolutionary. That the revolution will leave a profound imprint on the art of the young composers is certain, but precisely what its effect will be is at present a matter of conjecture.

"Louise" Again

"Louise" was repeated with the familiar cast on Wednesday evening, Feb. 8. Mme. Farrar, in admirable voice, was in the title rôle and had the suc-

MEPHISTO'S MUSINGS

Dear MUSICAL AMERICA:

Not so long ago the average music lover of opera or concert didn't know much, if anything, about Russian music. He knows it now, for what with Chaliapine in "Boris," the production at the Metropolitan of "Snégourotchka," or "The Snow Maiden," the giving by the Friends of Music of Serge Prokofieff's piano concerto, and songs by Lazare Saminsky, the promised début of "The Love for Three Oranges," also by Prokofieff, at the Manhattan Opera House, and the wonderfully clever performance of Nikita Balieff's "Chauve-Souris" imported by our good friend Morris Gest in conjunction with Ray Comstock, we are having a perfect invasion of Slavic composers, singers, players, including a comedian manager.

This invasion has been so complete of late that it impelled dear dean Krehbiel to abandon his cherished project of annihilating the American composer in order to sound a note of alarm, in the course of which he says that the Russians have come here because they have been thrown upon our shores by the waves of war. He intimates that being a pushing and persistent people, they are rapidly creating a cult which, until it has had its day, is apt to disturb our artistic equilibrium. The invasion, he adds, is just now from Russia, Poland and Polish Jewry, and so he says that he is called upon every week to fall down and worship the images which are set up by a Poldowski, a Szymanowski, a Prokofieff or somebody else whose dissonant consonant name

Almost shatters to fragments the trumpet of fame."

Let me confess that the Russian invasion, especially in the way of cubistic color forces, as displayed in the scenery at the Opera Houses, has taken me off my feet temporarily, but I do not share Krehbiel's fear as to the possible disturbance of my equilibrium.

With the departure of Chaliapine, "Boris" disappears, for a time, from the répertoire. With regard to "The Snow Maiden," in which you know Mme. Bori captivated the audience by her simplicity, gentle tenderness and her beautiful singing, let me say that I did not hear her, not being at the première, but later I heard the opera with Alice Miriam, Mme. Bori being indisposed. Miss Miriam comes from Kansas and sang and acted so well that we can justly ask again, "What's the matter with Kansas?" and answer, "She's all right!"

I wonder how many in the audience realized what it meant for the daughter of a Western clergyman, who, it is true, has sung in Chicago and some of the cities of Italy, who had been with Caruso on a concert tour, to come forward, with little or no rehearsal, and sing a rôle in which Bori had just won a triumph.

Miss Miriam has not got a great voice, but it is musical and she knows how to use it. She is very dainty, personally charming, while her representation of the sweet little daughter of King Winter and Fairy Spring was so acceptable to the audience that they called her out

again and again. Let me praise her for one thing, and that is the distinctness of her enunciation. One understood her French, which is more than can be said for some of those who assisted in the performance, though Harrold, in an uncomfortable white beard, managed to get over in great shape.

There is so little plot to this opera that except you are in your first or second childhood you are very apt to go to sleep, though the general performance is beautiful. Around me I counted enough heads which were nodding so that if the opera had been called the "Seven Sleepers" it would have been more apropos.

A friend heard Prokofieff's new concerto on the piano. His reminiscence is of crash, bang, bang, crash, bang. Krehbiel said of it that it reminded him of Mark Twain's reference to cats, that they could swear but their grammar was bad, which made their talk sound habitually profane. However, everybody agreed that if Mr. Prokofieff's concerto was original but ear-splitting, he himself was a wonderful pianist and deserved the applause he got. The fun of it is that this Russian has a rare gift of melody, but I suppose he wants to attract attention by being "different."

Apropos of the Friends of Music, who produced the concerto, I understand that they are financed by Mrs. James F. D. Lanier, a wealthy and public spirited lady, an American. Might I not suggest to her that it would be in consonance with the spirit of the time if she were to see to it that the American composer occasionally had a chance on the program of a society which she sponsors with so much generosity?

When Chaliapine sailed from here a few days ago, he paid his respects to the critics and particularly expressed his appreciation of something that Brisbane had said in the New York American, namely, that he was the best actor since the days of Salvini and Booth, which reminds me to say something with regard to the acting of most operatic singers, especially the Italians and those who have been trained in the French school.

If you had watched Chaliapine in his great rôle of Boris, he never turned to the audience once, full face, to sing to it directly. He always kept in the picture and so maintained the atmosphere of the dramatic situation.

I don't think there is anything worse, anything which to me savors more of bad art than to see a singer suddenly leave the situation, step out of the picture to the front of the footlights and warble or scream, whichever he considers most appropriate, at the audience. It destroys the continuity. It takes away all illusion, and while it may arouse the applause of the groundlings, it is, let me repeat, bad art.

Nikita Balieff's "Chauve-Souris" comes to us from the Bat Theater in Moscow. That the performances they gave before audiences in Paris and London were successful is to their credit because the taste of these two cities is distinctly different.

According to the program, "the Théâtre de la Chauve-Souris is Russian, but it claims its heritage of literature and art from the universe." This would indicate that only supermen could enjoy it, for it is only the supermen who can think in terms of the universe.

When the asbestos curtain at which I had been looking went up, it disclosed the real curtain—such a *melange* of violent reds, greens, purples! As I looked at it I thought I was suffering from a combined attack of appendicitis and delirium tremens. However, when that went up, it gave way to a most charming picture entitled "Porcelaine de Saxe."

This showed a large porcelain French clock, beautifully colored, supported at the sides by two exquisite figures in bisque. To the tune of the old French song, "Sur le pont d'Avignon," the two figures, represented by Mmes. Dianina and Karabanova, came down from the clock and danced most enchantingly to the soft music. Then the clock struck, the two figures became once more part and parcel of the clock and the curtain fell to enthusiastic applause from a greatly pleased audience.

Next, at an old time spinet, you saw two charming ladies, Mmes. Birse and Ershova, in old-time costume, and you heard some songs by Glinka.

Now came the third number, one of the most delightful of the entire program, in the shape of "The Parade of the Wooden Soldiers." These soldiers marched up and down, formed into fours just as if they were toys. The effect was so comi-

cal as to cause an insistent demand for an encore. This number alone should make the success of the program.

A number that appealed to me was "The Sudden Death of a Horse" or "The Greatness of the Russian Soul." Nothing more humorous has been seen in a long time. You see on the stage a fake horse and carriage, the legs of the horse being presented by two men in the style of the celebrated dancing calf with which Henry Dixie used to delight us when he started on his notable career as a comedian. In the carriage a young fellow is eloping with an old general's wife. In their excitement they are belaboring the driver, who labors the horse, and he does this to such effect that just as the eloping pair discern the old general in pursuit, the horse drops dead. Enter on the scene the old general, embraces his wife, the young man skedaddles. The old general gives the driver a one-hundred-ruble note to recompense him for the horse, whose death has enabled him to recapture his wife, but typifying the "Greatness of the Russian Soul," the driver refuses to accept the money, as nothing could pay him for the loss of his four-legged beast. Down comes the curtain to an outburst of hilarity which lasted a minute. All these various numbers were accompanied by characteristic Russian music.

The first part closed by a number entitled "Katinka." This showed a young girl, her father and mother, all in stereotyped Russian costume, posed as figures on a wooden toy music box, such as the Russian peasants make. This number, danced by Mmes. Dianina and Karabanova and M. Dalmatoff, was exquisite. The manner in which the figures represented those on a music box and the way Katinka went through her dance as she told the story of how she had captured a rich man for a husband was unique. It reminded one somewhat of the first act in Stravinsky's "Petrouchka."

Out from the house during the interval poured the audience, which had risen earlier in the evening to acclaim Chaliapine, the great bass. The shouting disclosed the fact that there was a good, honest, long-winded, strong-fisted Russian claque present, determined to put that thing over if they died on the spot.

In the second part we heard a number of Gipsy songs in a restaurant entertaining a young couple. The voices sounded to me just a little dry and harsh. Then there was a Tartar dance wonderfully given by M. Kotchetovsky. Next we had a delightful satire on Italian grand opera, in which, looking out from a number of miniature boxes, were members of the opera, who were represented as midgets by means of fake legs which were put over the edge of the boxes, and fake hands. This was such a scream that I doubt if any Italians who happened to be in the audience enjoyed it. Then we had Chastouski's work people's songs accompanied by an accordion. After that some more charming dances, the whole entertainment closing with the chorus of the Zaitzeff Brothers, in which M. Wavitch played the rôle of conductor, and as each member of the chorus sang separately, he conducted the song about two inches from the singer's nose. The effect was ludicrous to the limit.

The entertainment was unanimously voted a triumphant success. No doubt all New York will be going to hear it.

In the audience were all the leading newspaper lights, movie lights, society lights. Even when the lights were down, you could discern Jeritza by her blonde hair and get a glimpse of Calve's smile. Then there was handsome Clara Eames, the niece of the celebrated Emma, and pretty Emily Stevens and David Belasco's daughter, who married Morris Gest; talented Vera Bloom, who went to Europe during the war, drove an ambulance, interviewed all the notables and was twice decorated. Besides these there were Ben-Ami, Adolph Bolm, noted Russian dancer and artist; Moranconi from the Metropolitan, and last, but not least, Parker, the dramatic and musical editor of the Boston Transcript, who had rushed over by express not to miss the show.

I doubt whether the performance would have gone as well as it did but for Mr. Balieff, the manager, who introduced each number in English as spoken by a Russian and said the funniest things with an immovable, moon face. He was not always understood, but that made no difference, as each of us had a program.

It was certainly a Russian night and it gave you a better idea of local Russian color and music than we have had for a long time. To classify the performance is beyond me. It was altogether too good and too artistic to be dumped in with vaudeville. It was not grand opera. It was not drama. It was

Viafora's Pen Studies



"Carmens" Come and "Carmens" Go, But Emma Calvé Still Sings the Habañera and the Seguidilla as if They Were Her Sole Property, as She Has Been Demonstrating Again in Her American Concert Tour. As Viafora Here Has Illustrated, This Ever-Youthful Diva Has No Hesitancy in Calling Upon Her Operatic Gestures to Help Her Bring Her Interpretations Home to Her Concert Audiences

not comedy. What was it? It was just what it was—something delightful and unique.

Before I leave the Russians I am reminded that Gatti ought to call down his stage manager for certain anachronisms in the performance of "Boris." Towards the last, you know, two Jesuits appear on the scene, but at the Metropolitan they are costumed in the vestments of the Greek Church. That was wrong.

But the greatest wrong was in the scene in the inn where the personages use knives and forks. Such were unknown in the days of Boris. The Russians, ate with their fingers the food which had been previously cut up, which reminds me that our good friend Ivan Narodny, not long ago got out a book of inimitable Russian stories, which should have been sold by the hundred thousand because of their cleverness.

Narodny's reputation has hovered between being credited as the origin of the revolution in Kronstadt before the war, with being a Russian spy, with being a member of the International. Anyway, he is an inimitably clever writer and has an imagination which always help him out when he is at a loss for a few facts.

Now, in Narodny's book of stories, one of the most delightful tells how a certain girl goes from her little peasant village to what was then St. Petersburg. She enters the home of people of some distinction, as a maid. After a time she acquires a knowledge of the way they live, so when she comes back to her village she persuades the villagers and her friends, when a great feast is given, to introduce what they had never had before and which she was thoughtful enough to bring with her, to wit, knives and forks. The feast goes very well, but there is a certain hesitancy about those who are enjoying it. Confound those knives and forks! They are in the way. After a time the old bearded grandfather rises, delivers an oration in which he tells them that these new fangled ideas have no place in a self-respecting Russian community, that they should do as their forefathers had done, and so out through the windows go the forks and knives and most of the plates, and they grab for the food from the big bowl in the center of the table as their forefathers had done before.

So if Gatti wants to be historically correct in that scene in "Boris," let him hurl the knives, forks and the plates out of the window and permit the various personages in the scene to eat as they should—with their fingers!

That Johanna Gadski-Tauscher, the noted opera singer, would become a first page story in all the daily papers of the United States, evening as well as morning, after she had started a suit for slander against the Chicago Opera Company, claiming damages of half a million, was to be expected.

Her claim is that the press report was unfounded which went out to the effect

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

that her contract with the Chicago Opera Company had been cancelled because so many protests had come in from the subscribers on account of her being the wife of Capt. Hans Tauscher, who was said to have been mixed up with treasonable practices. Tauscher, you know, left this country with Captain Boy-Ed before we got into the war. Mme. Gadski declares that she has been deprived of the ability to earn a living and so she wants half a million. She also intimates that she is going to sue all those who have in any way reflected upon her adversely, and that she had simply waited till things had quieted down a bit after the war to appeal to the courts.

In the first place, there can be no malice in the case, which is the important thing in suits of this character, for the simple reason that Mme. Gadski was engaged by Mary Garden in Paris, as I understand it, when she was there last year. This was after the war, so certainly neither Mary Garden nor those whom she represented could have had any feeling in the matter or no such contract would have been signed.

Now let us look at the situation before the trouble. Up to the time when the press began to be antagonistic to Mme. Gadski and also to her husband, there can be no question but that she was one of the most popular artists not only on the operatic but on the concert stage. She had hosts of friends in the best society. She was everywhere regarded as a woman of fine character, a great artist, a noted singer. Toward the latter days when she was at the Metropolitan, it was true, there had been some comment that her voice seemed to be getting a little tired, but I heard one of her last performances there and I wrote of it that she looked charming, sang finely, held her audience and was greatly applauded.

The press reviews of her performances, while she was at the Metropolitan, though now and then tinged with a little mild criticism, were uniformly most appreciative. Public attitude was one of generous approval mixed with deep respect. Suddenly there was a tremendous change. That this did not happen because she was a German we may judge for the reason that no such antagonism was displayed toward Fritz Kreisler, an Austrian, by the bye, toward Schumann Heink, Mme. Hempel and other German artists, who continued to enjoy public favor.

How did it come, therefore, that such a change happened with Mme. Gadski? It came from the reports generally spread through the press that she had made statements at the time her husband was arrested that were very offensive. Then, too, there was the incident which was said to have happened at a New Year's party at her house when Otto Goritz, well known German artist at the Metropolitan, sang some couplets connected with the sinking of the Lusitania. There was the scandal, concerning her husband, Tauscher, all of which was gone into thoroughly by the press. At the beginning of this season, Mr. Krehbiel devoted a couple of columns in the *Tribune* to a clear exposition of the entire case.

In all this, Mme. Gadski insists that she was unjustly charged, wrongfully condemned and as a result she claims that she has been deprived of her ability to earn a living at a time when it was generally admitted that, from the rest she has had, her voice has recovered all its old charm and beauty. For that reason she has determined to appeal to the courts for vindication, that she may be placed in the right light before the American people and resume her old position.

It will be a lovely scrap anyway. Knowing what I do, I cannot but admire the lady's pluck.

Incidentally, if she does not get half a million in cash from the Chicago Opera Company, whose finances are by the bye somewhat strained just now, she is sure to get a half a million dollars' worth of publicity.

Meanwhile the Chicago Opera Company has issued an absolute denial that it in any way, directly or indirectly, inspired any of the articles that have appeared in the press regarding Mme. Gadski.

The postponement of "The Love for Three Oranges" at the Manhattan, landed me into a performance of "Tra-

viata." I expected to be bored but was well entertained and had an opportunity of listening to the Spanish coloratura soprano, Graziella Pareto. Her *Violetta* is one of the most charming and appealing of all the many I have listened to and my memory goes back many years. She made her débüt, you know in Rome, when she was eighteen. She doesn't look much older now.

She hasn't what they call a great voice, but it is a very beautiful and a very musical one and—she is a singer. Her coloratura is excellent. She is always true to pitch. Her personality is most charming. She certainly was thoroughly enjoyed and appreciated by the large audience, in which, by the bye, there were sufficient of the Russians who had not demanded their money back because of the postponement of "The Three Oranges," to constitute a very efficient claque.

Tito Schipa, the tenor, deserves a good word because he has greatly improved since I first heard him with the Chicago Company.

One of the things that struck me about the opera was the very complete way in which it was given. When I recall some of the early performances of the Chicago people under our dear friend, Cleofonte Campanini, how slovenly they were! I cannot but help contrast the vast difference now with Mary Garden as the manager. We must give the lady credit for having given us, on the whole, the best performances, the Chicago company has presented, and in some regards, let me not forget to say, that the general presentation had more life than some performances that are given over the way on Broadway in the neighborhood of Thirty-ninth Street. I trust I may not give offense.

That we shall regret the departure of this company, for this is their last season here, so they say, is undoubtedly. Personally, I would suggest to the sweet and talented Mary that if instead of coming at the height of the season, when people have already had a fair amount of opera, she were to come in the middle of October in advance of the season at the Metropolitan, she wouldn't have to complain that the deficit was so large as to make it impossible for her to return.

By the bye, I think Mary played a good joke on Anne Morgan.

You may remember that when "Salome" was first given at the Metropolitan, dear Anne's propriety as well as Puritan feelings were so outraged that she rose up in the Morgan box and declared then and there that there should never be another performance of that opera at the Metropolitan, and as J. P. Morgan, at the time was the financial boss of New York, before whom all the directors bowed, there was not another; but that gave Oscar Hammerstein over at the Manhattan his opportunity to produce the work with Mary in it and gave Mary the opportunity to add one more to her long list of triumphs.

Now Anne is at the head of a very worthy movement to help out the people in the devastated regions of France and for that purpose a benefit performance had been arranged at the Manhattan. The choice of the opera was left to Mary. Promptly Mary chose "Salome," so that Anne, as president of the organization, for whose benefit the performance was given, had to listen to the opera for the second time willy nilly.

Score one more for Mary.

* * *

When Claire Dux made her débüt in opera with the Chicago company as Nedda in "Pagliacci," people began to wonder why so much fuss had been made about her. Indeed, you know, it had been whispered in intimate musical circles that two managers nearly came to blows if not to a lawsuit about her. However, when the lady sang at a recital, she disclosed such a lovely voice and such exquisite artistry, that we understood why.

So you see how much depends upon the manner in which you are introduced to the public. A good deal of the same applies to Mme. Ivgün, another member of the Chicago forces who did not have much chance in opera, but when she appeared at one of the symphony concerts, carried all before her and showed that the advance notices had not been unwarranted.

As in the case of Pareto, Mme. Ivgün's voice is not a large one but it is an exquisite one. It is very sweet, of velvety quality, delicate. Her style is finished. Her delivery is excellent and as for her coloratura, it is clear. She sang the "Una Voce poco Fa," Patti's great aria in "The Barber," to enthusiastic applause. Certainly, all those who love to hear a little good singing, which

we do not often get these days, fell in love with the lady as they did with Claire Dux and Pareto. Evidently Mary Garden knows good singers when she hears them.

* * *

Walter Damrosch has gotten to Sweden and at Stockholm conducted the symphony orchestra. Naturally, he was recalled again and again. Ira Nelson Morris, the American Minister, almost all of the American colony and crown princes and princesses were present. The cable report states: "Damrosch was delighted." Indeed, he was so delighted that he delivered himself of oratory. Let me add that Peter-Son-Berger, the leading Swedish music critic, said he was so impressed by the manner in which Damrosch held the orchestra in his hand that he could not refrain from expressing his admiration.

Happy Walter!

* * *

About the time that your readers will read my story, the memorial concert to Caruso will be given. As you know, this is to aid the fund the interest of which is to be devoted to scholarships to be awarded annually, on the basis of merit regardless of race, creed or sex. Only residents of America will be eligible for scholarships. The awards will be for training in voice culture, instrumental music and musical composition in American schools and conservatories or under individual teachers of music in America.

This is a complete reversion of the original plan, which was to devote the money for scholarships for talented young people who had to go to Europe to get that musical education which almost up to the present time it was supposed to be impossible to procure in this country and which I have persistently held is a deliberate libel on the hundreds, indeed thousands, of fine Italian, German, French, Scandinavian, Russian, English teachers that we have here, not to mention just a few Americans.

There is evidently such a thing as public opinion, and the pressure of public opinion has brought those who are in charge of the memorial fund to see the light.

* * *

Now and then somebody asks me: "What's become of Arthur Farwell," a well known composer, who has done some notable work in aiding the movement for community choruses and also in connection with some very notable pageants, for which he wrote the music.

Farwell married some few years ago a niece of William Kirkpatrick Bryce, son of the former senator of Ohio. William is public spirited and most retiring. He does an awful lot of good but is scared to death that someone should hear of it.

As for Farwell, he has been out in California at the university, where he did such fine work as to seriously

threaten the reactionary conservatism of the eminent authorities, for Farwell is an artist with ideas.

After that, he stirred things up in Santa Barbara, founded an art school there, which has already made some notable musical productions. Now he is at Pasadena, California, where they have established a fellowship for him, so that amid the most delightful surroundings he can compose and so convince the critics who do not believe in the American composer that he exists.

Farwell, on a flying trip to New York, was with me the other day. He pulled out a pocket book. I thought I was to see the manuscript of one of his new compositions. Not much! It was a number of snapshots of three lovely children in various attitudes, from digging for worms, picking oranges, to posing with proud papa and prouder mamma; and there you are.

So Farwell to-day besides promising something really fine in the way of work, has all the happiness that comes to a man with a devoted and charming wife and three lovely ones, of one of whom, a boy, he prophesies great things. From the attitude of that boy in the pictures I would say that he had already started to educate his father.

* * *

Many have been the causes of divorce in the musical fraternity, but I think the top score may be credited to the saxophone.

The last is not a case where the dulcet tones of the instrument have lured a decent business man from home to a cabaret, with the incidental falling in love not with the player of the saxophone but with the lady who danced and sang to it. This is a case where a lady by the name of Mrs. Clara V. Lorden is trying to get a divorce on the ground of cruelty. The cruelty consists of the charge that her husband not only plays the saxophone at the theater but plays it at home until she has been driven crazy.

Emphasizing the outrage committed upon her in the loss of sleep, she says that when she has gone out and told her man to mind the baby, the saxophone player is in the habit of setting the crying infant on the floor and trying to charm it into silence with the saxophone. It is claimed that the resultant duet when she returned home was such that no patient wife could endure.

One of the questions for that jury will be, Did the kid object to the saxophone playing or was it the manner in which papa played the saxophone to which the kid objected, says your

Mephisto

Bailey, president; Eugenia Johnston, vice-president; Charles Stuart West, secretary; C. E. Donnelly, treasurer; Mrs. J. D. Bacon, secretary to president; Mrs. Lewis Powell, assistant treasurer; Mrs. J. deBruyn Kops, Elizabeth Beckwith, Mrs. Justin Lowe Jackson, Joseph Mendes and Leslie B. Fowler.

OPERA IN SACRAMENTO

Russian Company Produces "Czar's Bride"—Helen Stanley's Recital

SACRAMENTO, CAL., Feb. 11.—The Russian Opera Company was warmly welcomed here in a performance of Rimsky-Korsakoff's "The Czar's Bride." The dramatic ability and excellent singing of all the principals more than made up for the lack of elaborate scenery and costumes and good chorus ensemble which American audiences are accustomed to expect.

Helen Stanley, soprano, made her first appearance in Sacramento, under the auspices of the Saturday Club, on Jan. 28. A program of excellent numbers was beautifully sung, and many encores were demanded. Imogene Peay, pianist, a former resident of Sacramento, provided excellent accompaniments. Miss Stanley consented to change the date of her concert so that the original date could be retained for the appearance here of the Russian Opera Company.

The Saturday Club's two "Home Days" attracted large audiences. American composers were the most popular on a miscellaneous program, directed by Florine Wenzel. Chopin and Mendelssohn were the composers chosen for the meeting of Jan. 14, directed by Florence Linthicum.

The present officers are: Mrs. W. P.

Mengelberg Ranks Mahler Greatest Since Beethoven

Public Will Eventually Demand His Symphonies, Says Dutch Conductor, Now in His Second American Season as Guest—Strauss Takes Next Place Among Latter Day Composers—Visitor Reviews Creative Activity in Europe—Describes New York Philharmonic as Superb Body

OF all the enthusiasms of Willem Mengelberg, the conductor of the Amsterdam Concertgebouw Orchestra, and they are many, his admiration for Gustav Mahler shines forth brightest and most clearly defined. In America once more, as guest conductor with the New York Philharmonic Orchestra, the genial and ruddy Dutch conductor talked recently of modern composers in Europe as he sat at the lunch table with his wife, his secretary, Sam Bottenheim, and Erna Rubinstein, the fifteen-year-old violinist, whose visit to this country he arranged and who played at his first Carnegie Hall concert.

"I believe Mahler to have been the greatest symphonic composer since Beethoven," he said, "and, like Beethoven, he was a democratic composer, and the basis of his greatest work is really folk music." Beethoven was a democratic composer in an aristocratic age, and Mahler developed as a democratic composer in a democratic age. Perhaps that explains a little why the notice that is bound to reward his work has not come so quickly. You will see in twenty or thirty years, and perhaps sooner, that the public will be asking for Mahler symphonies. Already he has a great following in Germany, and his works are performed constantly on the programs of the finest orchestras."

Last year Mr. Mengelberg conducted two Mahler symphonies during his visit here as guest conductor of the National Symphony, now merged with the Philharmonic. "I know," he said, "that some of the critics did not care for the works, but I felt that the response of the public was very strong—as strong as its admiration for any other work which I conducted. This year I shall play the Third Symphony. It is a great work." He pounded the table to give his remark emphasis. "One of the greatest there is," he added, "and I predict for his Third Symphony the greatest success of my season—oh, absolutely!"

"No one since Beethoven has worked out the symphonic form with greater skill or beauty than Mahler. His choruses are magnificent, in my opinion, and I have had great experience with his scores and played most of his compositions at some time or other. He is absolutely a great master. He put his whole heart and soul into his works."

Second only to Mahler among the latter day composers, in the opinion of the visiting conductor, are the works of Richard Strauss, whose "Don Juan" he

conducted at his first performance at the Metropolitan Opera House this year. Strauss and Mahler, he declared, are the two outstanding composers of the past decade. For Bruckner, too, he expressed admiration, although the works of the composer are none too popular outside of Germany.

Many Talented German Composers

Among contemporary composers in Germany, Mr. Mengelberg mentioned the name of the four who, with Richard Strauss, go to make up what is known in Germany as "The Five"—Busoni, Schreker, Reznicek and Pfitzner, all of whom have contributed new orchestral or operatic works to German musical literature during the past year or two.

"In Berlin," said Mr. Mengelberg, "I heard 'Christelflein,' the Christmas opera of Pfitzner, and was rather disappointed. It is an interesting work, and Pfitzner undoubtedly has talent. So have the others. There is plenty of talent in Germany, as I see it, but the greatest of the lot is Strauss. Early this season I conducted a new work of his, 'Three Hymns for Orchestra.' Here is a fine work of the first order."

In passing, the conductor mentioned among the more recent Dutch composers the name of Alphonse Diepenbroek, who died last April; Johann Wagenaar, whose "Barber of Bagdad" was a recent contribution to European opera; Cornelis Dopper, G. Van Brucken Fock, Willem Pijper and H. D. van Gondoever. "These men," said Mr. Mengelberg, "make up an interesting group, and they are doing good work. Among the interesting compositions with which I have had contact during the past year was a work by Kurt Atterberg, a Swedish composer, who will certainly become better known."

Nothing New from Schönberg

Mr. Mengelberg had high praise for Ernest Bloch, whose "Schelomo," a work for orchestra with cello solo, was performed during the past winter by the Concertgebouw Orchestra for the first time in Holland. For the talent of H. H. Wetzel, who resided in America some eighteen years ago, the conductor expressed admiration. The composer's "Schlemiel," a choral and symphonic work, was given in Amsterdam early in the season and created a profound impression. His overture to "As You Like It," Mr. Mengelberg said, would be included in one of his programs in New York. Of Reznicek, the German composer, whose works are popular in Germany and little known outside, Mr. Mengelberg expressed respect. "His compositions are a great deal like those of Dvorak, only they are not nearly so national in spirit. I am planning to include several of his orchestral works in my Amsterdam programs of next year."

—EUROPE—

Music Lovers Tour

Under the direction of eminent musicians. The best of Europe, with operas, lectures, organ recitals and concert music included.

Send for Folder A-2.

BENNETT'S TRAVEL BUREAU
506 Fifth Avenue New York City

GALLI-CURCI

Homer Samuels, Accompanist
Manuel Berenguer, Flutist
STEINWAY PIANO
Management
EVANS & SALTER

506 Harriman Nat. Bank Bldg.
Fifth Ave. & 44th St., New York
Personal Address: Congress Hotel, Chicago

JOHN McCORMACK

MANAGEMENT
CHARLES L. WAGNER
D. F. McSweeney
Associate Manager
511 Fifth Ave., New York

Schumann Heink

Exclusive Management
HAENSEL & JONES
Aeolian Hall New York
STEINWAY PIANO USED



Apeda Photo

Willem Mengelberg, Conductor of the Amsterdam Concertgebouw Orchestra, Now in America as Guest Leader of the New York Philharmonic Orchestra

Praises Philharmonic as a Body

"One thing I would like to say," continued Mr. Mengelberg, "and that is that the Philharmonic is a superb body of musicians. Above seventy per cent of the present members were enlisted last season in the ranks of the National Symphony. When the question of the merger of the two bodies arose, I was called upon to select the personnel of the existing Philharmonic, and I am deeply pleased with the result."

Mr. Mengelberg refused steadfastly to discuss the rumored possibility of his eventually succeeding to the command of the orchestra.

"I expect to come back next season as guest conductor for a series of concerts," he said. "After that I do not know what my plans will be. I am always conductor of the Amsterdam Orchestra."

L. B.

CONCERTMASTER MARRIES

Brother of Bridegroom Takes His Place
at Amsterdam Ceremony Held
with Queen's Sanction

The marriage of Edward Tak, one of the second concertmasters of the New York Philharmonic, to Miss Sarah Speyer by a proxy ceremony in Holland where his brother David stood as bridegroom in his place, became known recently when Mrs. Tak arrived from Amsterdam, her home city, and at the pier saw her husband for the first time since four months prior to the wedding.

Mr. Tak, who plays in the first violin section of the orchestra, met his future wife during a visit to Amsterdam last August and became engaged to her shortly before he returned to the United States. Unable to accompany him at the

BRIDE ABROAD BY PROXY

time, Miss Speyer found herself confronted later by complications which arose out of the immigration laws, the Dutch quota having become filled. In order to arrange the difficulties with the least possible red tape and to have the wedding ceremony performed as quickly as possible, Mr. Tak took advantage of the Dutch marriage laws and arranged a proxy ceremony for Miss Speyer with his brother as the bridegroom in his place. Since Mr. Tak is an American citizen his wife automatically became one as soon as the ceremony was performed.

The consent of the Queen of Holland was obtained and, with the Queen's counsel as a witness, the ceremony was performed. The wife of Mr. Tak's brother was also present as a witness. Mrs. Tak is a pianist of ability and spent fourteen years of her life in London.

RECEIVERSHIP ASKED FOR

Application Against Columbia Graphophone Manufacturing Company

WILMINGTON, DEL., Feb. 11.—In the United States District Court on Feb. 9, application was made for a receivership for the Columbia Graphophone Manufacturing Company, and Judge Morris made a rule to show cause, returnable on Feb. 17. The application was made by the Universal Securities Company, owner of 1000 shares of common stock; May B. Shea, 1226 shares, and Henry W. Rynon, 275 shares, all of Jersey City, N. J. The amount of the liabilities is said to be \$19,900,000 to banks and financial creditors, in addition to \$3,000,000 to merchandise and other creditors. No listing of assets is made.

Francis S. Whitten, chairman of the board of directors, has made the following statement:

"I attach very little importance to this action. Although I have not seen a copy of the bill, I understand it was filed by a stockholder. I am at a loss to understand why a stockholder should attempt

to embarrass the company at a time when its creditors are co-operating in splendid fashion to preserve this property. I am confident that the suit will have no effect upon the carrying out of the plans under consideration for the adjustment of the company's financial structure, so as to insure the successful continuation of the company's business. I know of no grounds whatever upon which a stockholder could base the application for the appointment of a receiver, as the company is being conducted by the management elected by the stockholders, and everything possible is being done in cooperation with the company's creditors to preserve the stockholders' equity. The Universal Security Company owns of record only about 1000 shares of common stock."

HEMPPEL

Coenraad V. Bos, Pianist
Louis P. Fritze, Flutist
Management of Frieda Hempel
164 Madison Avenue New York



MUSICAL AMERICA'S WEEKLY

Offenbach's "Orpheus" in Elaborate Revival and Braunfels' "Birds" Features of Berlin Week

BERLIN, Feb. 7.—One of the most interesting and entertaining of the season's revivals is that of Offenbach's "Orpheus in the Underworld," done under the direction of Max Reinhardt, in the formidable Grosses Schauspielhaus. The work has been modernized to a certain extent so that the satire fits contemporary political situations and exerts an almost magnetic effect upon the audience which generally reaches the 3,000 seating capacity of the converted circus. That portion of the success of the production for which Max Reinhardt may not lay claim goes to Max Pallenberg who is uproariously funny in the rôle of Jupiter. It is the first musical production ever given in the Schauspielhaus and is done on a scale far more pretentious than any opera ever seen in Germany, having the advantage of an enormous stage, and of the most modern of lighting and scenic effects. Wassmann in the rôle of the persistent and morose Styx contributes much to the laughter of the evening. A large orchestra is excellently conducted by Selmar Meyrowitz, who is among the several conductors

scheduled for a visit to London in the early spring for guest performances.

At the Staatstheater something of a faint echo of the great success achieved by Mattia Battistini, the baritone, earlier in the season, has been created by Hermann Jadlowker in a series of rôles. His greatest success was attained in a recent performance of *Don José* in a "Carmen" in which Barbara Kemp gave an excellent interpretation of the title rôle. The tenor is singing better than he had ever sung at any period of his career and created a *Don José*, full of fire and tenderness. Miss Kemp has become one of the greatest favorites in Berlin, and her success is well grounded on fine singing and generally sound artistry. Karl Armster was *Escamillo*. Elfriede Marherr-Wagner made a none too excellent *Micaela*. The orchestra acquitted itself brilliantly under the baton of Dr. Leo Blech, returned from his Wagnerian season in Madrid.

At the Staatsoper, Braunfels' "Birds," conducted by the composer, was given a fine production recently with Carl Braun in the rôle of *Prometheus* and Ethel Hansa singing the *Nightingale*, the rôle interpreted by Maria Ivogün in the original production. The settings and costumes were expensive and handsome and both Braun and Hansa were in excellent voice. The music, now

fairly familiar to German opera and concert goers, was excellently handled throughout by chorus and orchestra. The work possesses strength and interest and, despite the drawback of a rather unoperatic libretto, bids fair to become an established number in German répertoire.

Brecher Conducts Philharmonic

Gustave Brecher, whose interpretative methods are compared frequently to those of Gustave Mahler, was conductor recently at a fine concert of the Philharmonic Orchestra at the Grosses Staatsoper. He gave readings of great beauty and depth of Beethoven's Ninth Symphony and the Schubert Unfinished Symphony. A quartet composed of Nora Pisling-Boas, Ida Harth zu Nieden, Rudolf Laubenthal and J. von Raatz-Brockmann sang numbers on the same program.

Mahler's "Das Lied von der Erde" one of the most popular symphonic works at the moment in Germany was heard recently with the Philharmonic Orchestra under the baton of Bruno Levy with Waldemar Henke, tenor, and Emmi Leisner, contralto, as soloists. The performance was an excellent one.

A string quartet composed of Einar Hansen and George Diburtz, violinists,

Lorenz Hober, viola, and Lebrecht Goedeke, 'cello, contributed some fine chamber music at a recent concert. Especially good was the interpretation of Mozart's "Kleine Nachtmusik." Ilonka von Pathy played with distinction the piano portions of a Schubert quintet. A new prelude and fugue on a theme of Beethoven by Johannes Conz was given a first hearing on the recent program of Gunther Freudenberg, pianist. Freudenberg, an established artist of many seasons, played the work intelligently and with feeling. It is not a piece of more than usual distinction.

Raymond Burt, an American pianist, gave an excellent interpretation of the Chopin B Minor Sonata recently. It could be said, however, that his work lacked the sense of poetry essential to superlative playing of the Polish composer. Willi Jinkertz and Emanuel Gatscher were heard in an interesting two-piano recital of works by Max Reger. Both pianists played with intelligence and understanding.

Lillie Schuster-Vent, soprano, and Victoria Klinger, 'cellist, were the soloists at the special orchestral concert conducted by the youthful Hermann Ludwig recently. The soprano gave distinguished performances of Mozart arias and *Senta's* ballad from "The Flying Dutchman." In the Goltermann A Minor Concerto, the 'cellist played with fine quality of tone and excellent technique. Ludwig's reputation as conductor bids fair to attain notable proportions.

Other recitalists heard recently were Fritz Peiser, pianist, and Martin Abenroth, bass, with Wolfgang Reimann, organist.

"La Mégère Apprivoisée" Hailed as New Contribution to French Opéra

PARIS, Feb. 6.—The much heralded première of Charles Silver's operatic version of "The Taming of the Shrew" known as "La Mégère Apprivoisée" has occurred, bringing widespread acclaim for the work and a triumph for Marthe Chenal, who returned to the Opéra after a long absence to assume the rôle of *Catarina*. The score is thoroughly French in spirit, melodious, light and full of humor. Silver, who is little known as a composer outside of Paris, was winner of the Rome prize in 1891 and from time to time has created works of minor importance during his thirty years as professor at the Conservatory. The book for his opera, written by Henri Cain and Edouard Adenis, follows the play of Shakespeare closely and preserves much of its capital fun. The score has touches of the modernist method in it, enough to brighten it and make it a work of the moment. Especially good is the symphonic interlude following the third act and the ballet music, all too short, in the second act.

Chenal has never given a more artistic or delightful performance. In addition to singing the rôle remarkably well she interpolated some delightful bits of business which make it altogether a distinguished interpretation. Rouard in the rôle of *Petruchio* sang well and created a character, suave and elegant, the embodiment of the iron hand in the velvet glove. It is the best characterization of his career at the Opéra. Henri Büscher conducted.

Another novelty of the week was a fantastic production entitled "Skating Rink," given by the Swedish ballet to the music of Arthur Honegger. Preceding the ballet an impressionist curtain was lowered to prepare the audience for the ordeal that followed. On the curtain were painted here a foot, there a head, here a bit of the British flag, a vermilion triangle, a green quadrangle, all sorts of devices which suggested abracadabra rather than art. The music began and the curtain was raised upon a scene even more distracting, skaters sliding about in costumes resembling camouflage against a fantastic background. Nothing happened and the skating continued without any suggestion of gaiety until the close of the orchestral score. In the face of such goings-on, it was difficult for the audience to pay much attention



Marthe Chenal, Who Has Returned to the Paris Opéra to Play "Catarina" in Silver's Operatic Version of "The Taming of the Shrew"

to the music. The general impression seemed to be that the Honegger score was disappointing and rather mediocre despite the bizarre clashing of instruments. The production suggested as much as anything else the ballet's own interpretation of its celebrated "madhouse" number. The program offered the following explanation of the work: "The 'Skating Rink' is a dance poem in which the skating represents the sensual anguish which throws individuals into contact and creates the shocks, the unions, all the harmonies and dissonances of love and hate."

"Eskual Herria," a symphonic work by Adolphe Borchard, bearing a name in the Basque patois, is complicated and calls for a large orchestra working along modernist lines. It is full of sonority and warm harmonies and rhythms. Borchard is a pupil of Diemer and his works are not widely known. Gabriel Pierné gave the work an excellent reading.

Among the recitalists of first rank who have been heard recently are Juan Manen, violinist; Mark Hambourg, pianist; Marcelle Meyer, pianist; Yves Nat, pianist; Howard Jones, pianist, in

a fine program ranging from Bach to Ireland; Helen Lyon, pianist, who played the full "Iberia" suite of Albeniz covering two hours; Jean Courbin, pianist, and Léone Jankowsky, pianist.

Hélène Guillou, formerly well known as a singer at the Opéra, where she

made her débüt in the title rôle of Gounod's "Roméo et Juliette" several years ago, has opened a school of vocal placement and coaching. She was a pupil of Sbriglia, who instructed the de Reszkes, and of several well-known French masters.

Gala Season Announced for Monte Carlo Opera

MONTE CARLO, Feb. 5.—With the opening of opera season here scheduled for the first week in March, Director Raoul Gunsbourg has announced a pretentious and distinguished répertoire and personnel. Of unusual interest are the announced special productions of the "Song of Songs" of Solomon with its ancient and original Hebraic musical setting which Director Gunsbourg claims to have discovered during a search through ancient manuscripts. It calls for solo parts and chorus. Of like interest is "Le Soleil de Minuit," a similar work, written centuries ago by a Chinese composer Chin-Fang to a poem of Confucius.

Besides these compositions of peculiar interest, the Opera will stage productions of César Franck's unfamiliar "Hulda," "The Damnation of Faust," a posthumous five-act work by Massenet called "Amadis" which has never before been produced, "Athéna" a reconstructed Greek piece by Bourgault-Du-coudray and a short opera "Les Noces Tragiques" by the youthful composer Catargi to the poem of Louis Cernol. Be-

sides these, Director Gunsbourg announces revivals of "Lohengrin," Rubenstein's "Démon," "Tales of Hoffmann," "Carmen," "Louise," "Werther," "Bohème," "Tosca," "Madame Butterfly," "Roméo et Juliette," "Rigoletto," "Giocanda," "Favorita" and "The Barber of Seville."

The director has recruited a group of artists among whom Gabriella Besanzoni and Charles Hackett are known to New York audiences. Others among a remarkably distinguished personnel include Mattia Battistini, the tenor Ansseau, Dinh Gilly, Delmas, Fanny Heldy, Yvonne Gall, Ganna Walska, Lauri Volpi, Molinari, Totti Dalmonte, Ephrati, Roussel, Ross, Llacer, Pauly, Vecla, Gallissier, Lansky, Nelly Martyl, Plato, Daumas, Danielli, Nielka, Pauleaga, Rosegger, Lanteri, Amurgis, Barreau, Valadier, Chalmin, Bertossa, Morange, Sini, Ceresole and many others.

The three conductors who have been engaged are Lauweryns, who has been conducting orchestral concerts of modern music at the Casino, Léon Jehin, and Vittorio de Sabata.

First "Gianni Schicchi" Event of Brussels' Week

BRUSSELS, Feb. 6.—A first performance at the Monnaie of Puccini's "Gianni Schicchi" and a revival of "The Daughter of the Regiment," both given fine productions, were included among the activities of a lively week of music. Abby Richardson, the American soprano, and one of the most popular singers at the Monnaie, gave a fine interpretation of the rôle of *Zita* in the Puccini work. Van Obbergh sang the title rôle and others in an unusually good cast included Terka-Lyon, Flo Mally, Maudier, Smeets and Chantraine. The cast of "The Daughter of the Regiment" included Mme. Bertrand in the rôle of *Marie*, Arnale, Arnaud and Delaxe. The Puccini opera aroused no great degree of enthusiasm.

The latest concert of the Ysaye Orchestra under the baton of Vanderstucken, who has brought the work of the organization to a higher level than ever before, was devoted to Berlioz and Wag-

ner. It included a fine interpretation of the former's Fantastic Symphony, of the "Tannhäuser" Overture, Siegfried's Funeral March and the finale of "Götterdämmerung."

The latest popular concert at the Monnaie, in a series which has been drawing Sunday crowds to the opera house, was ably directed by Frans Ruhmann, with Vera Janacopulos, soprano, and Georges Enesco, violinist, as soloists. Miss Janacopulos was also heard recently in a recital of more than usual distinction.

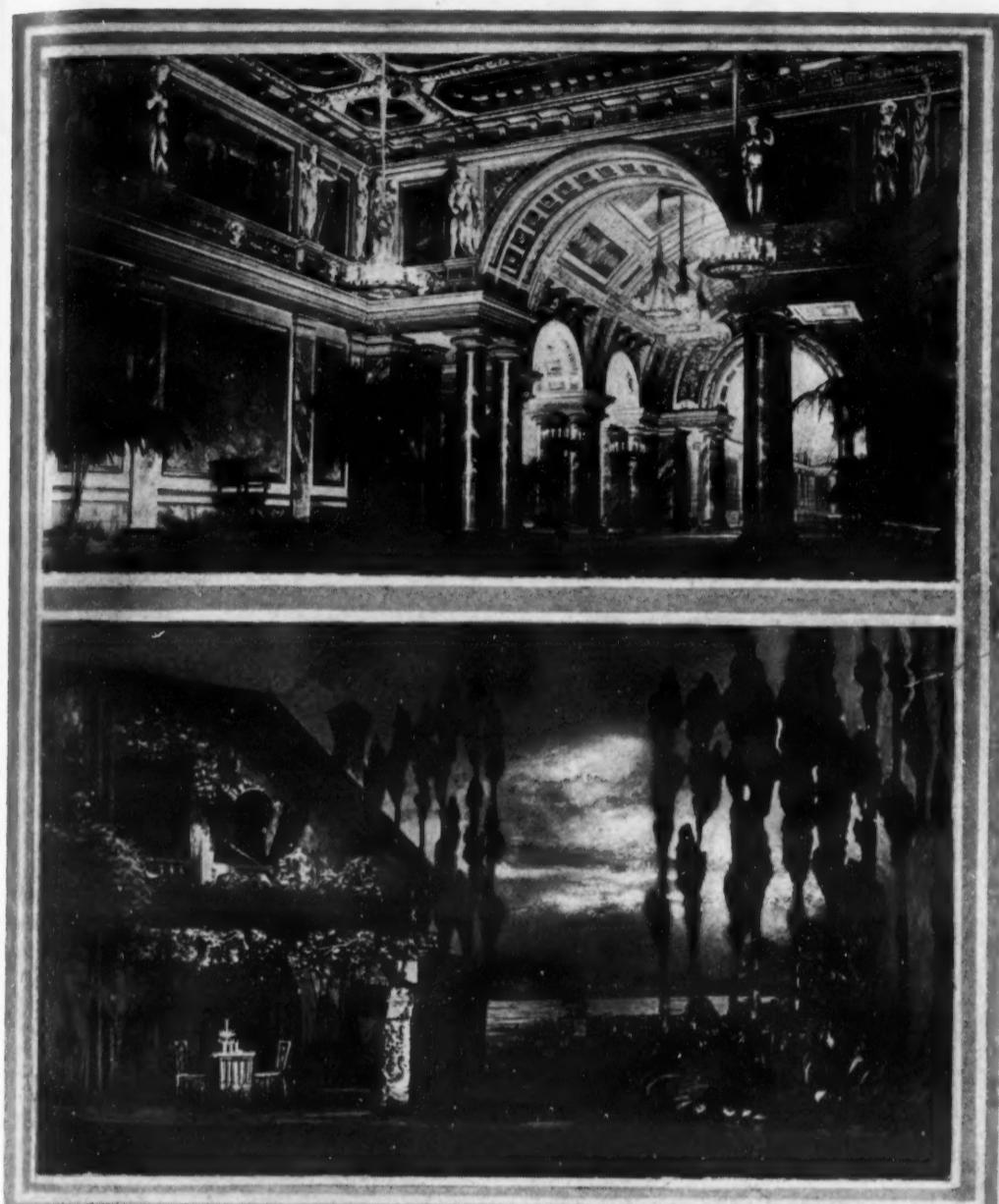
Georges Pitsch, violinist, was the soloist at the last concert of the Conservatory Orchestra. He gave excellent performances of two concertos.

Lucien Solvay, member of the Belgian Academy, and perhaps the foremost critic of music and the theater in Belgium, has just published a two-volume work which gives a panoramic view of the history of the lyric drama.

LY SURVEY OF MUSIC IN EUROPE



Success of "Rigoletto" Revival Marks Peak of Season in Milan



Settings for the New "Rigoletto" at La Scala, Milan. Above, the Ballroom in the Palace of the "Duke of Mantua". Below, the River Bank Outside the Den of "Sparafucile"

MILAN, Feb. 4.—Verdi's "Rigoletto" continues to draw enthusiastic crowds to La Scala. Galeffi in the name part gives a performance of extraordinary interest and Toti dal Monte as Gilda sings with great charm. The third scheduled performance on Jan. 23, had to be abandoned on account of the indisposition of the tenor Lauri Volpi who has been singing the part of the Duke of Mantua and "Parsifal" was substituted. The final "Falstaff" brought out a capacity audience. Puccini's "Tritico" will be added to the répertoire shortly. The casts for the three operas will include "Il Tabarro," Augusta Cenato, the tenor, Piccaluga, and Galeffi; "Suor Angelica," Maria Carena in the name part, and Elvira Casazza as the Princess. Galeffi will of course sing the title rôle in "Gianni Schicchi" in which he made such a profound impression in New York, the tenor Marini will sing Rinuccio and Miss De Voltri will be the Lauretta.

At the Carcano, besides "Isabeau," Dolores Frau, a Spanish singer, has been arousing much enthusiasm in "Carmen." Others in the cast were Radelli as José and Lattuada who sang an excellent *Macéla*. Arneto's *Escamillo* was also very favorably received. Mercedes Capir, soprano; Barzotti, tenor, and Redondo, baritone, have created an excellent impression in "Traviata" at the Dal Verme.

The Hungarian violinist, Carl Flesch, recently appeared at the Conservatorio assisted by Wolfgang Ruoff, pianist. Mr. Flesch was particularly applauded in the Locatelli Sonata and Hungarian Dances of Brahms. Anton Maasckoff, a Russian violinist, was also heard in concert in the same auditorium. Both concerts were under the auspices of the *Società del Quartetto*, Dina Pasini and Maria Gonfalonieri Conti, pianist, gave a recital at the Lyceum Femminile of the works of the young Turin composer, Carlo Ravares.

London Week Brings Distinguished Work in Vaughan Williams' Symphony

LONDON, Feb. 6.—Of the events of the week the first performance of Vaughan Williams' new Pastoral Symphony played by the London Philharmonic under the baton of Adrian Boult, easily holds first rank. On the same program was another novelty of much less merit, a concerto-fantasy for piano and orchestra by Edgar L. Bainton. The symphony showed Dr. Williams to be the possessor of gifts of a rare and distinguished order and a technique now perfected. As a whole the symphony is a remarkable work but its finest portions are those in which the composer has given his aristocratic

talent free rein. It created the impression of his having written it to suit his own scrupulous tastes without consideration of popular approval. Like the early pastoral poems of Milton, on which portions of the work are based, it is steeped in the quiet and restful beauty typical of the English landscape. In the concluding section there are a few trying bars written for a soprano voice which Flora Mann sang with mastery and distinction.

Winifred Christie gave a fine interpretation of the Bainton composition which is skillfully enough written, straightforward and adequately scored, but somehow fails to stimulate the

listener. It is frankly lyrical and generally pleasing. The Bach Brandenburg Concerto, No. 6, also played, was virtually a novelty to audiences here. The playing of the orchestra under Dr. Boult was of a high order, worthy of bringing out the fine points of the two new compositions.

Seidel Plays Brilliantly

The playing by Toscha Seidel of the Brahms Violin Concerto was the finest music on a generally excellent program given by the Queen's Hall Orchestra under Sir Henry Wood. Lovers of pure violin music had a rare treat in listening to the young Russian playing with apparent ease and consummate artistry, a composition that has tested the powers of great fiddlers of two generations.

Recitals in Abundance

The number of recitals has reached the proportions of the early part of the season once more with the result that there are from eight to fifteen programs given every day. Among the flood of piano recitals three have been especially noteworthy. Pouishnoff, the Russian

pianist, gave an excellent recital of Chopin Works in Wigmore Hall. Music of Liszt and Chopin furnished the recent program given by Harry Field, whose playing emphasized with great clarity certain phases of both composers. He succeeded in making the entire Liszt half of a program interesting and worthy of attention. Betty Godden, in Steinway Hall, was heard in a program of piano music which avoided heavier compositions and devoted itself to the fantastic and colorful. She is a real artist and both her choice of compositions and her playing were fresh and delightful.

A recital of unusual quality was that of Mignon Trevor, contralto, who sang a decidedly mixed program in a most impressive fashion. Lucia Young, a youthful soprano, was heard in admirable recital in which she displayed unusual qualities of voice and artistic intelligence. Gene Milne, cellist, assisted and V. H. Hutchinson contributed notable accompaniments. Other recitals of note given recently were those of Adelina Delines, soprano; Tilly Koenen, contralto, and Max Chelminski, tenor, the last with Louise Gerard, soprano.

Koussevitzky and Muck Contribute to Seasons in Madrid and Barcelona

MADRID, Feb. 7.—The musical seasons in this city and Barcelona continue to hold place in the first rank during a year when European capitals are flooded with concerts, recitals and opera. At the Real Theater here, the honors of the opera season have been shared during the last two weeks between Dr. Karl Muck, who has succeeded Dr. Leo Blech as conductor of the Wagnerian répertoire, and Hippolito Lazaro, tenor, who has had extraordinary success in several productions. In Barcelona the figure of the moment is Sergei Koussevitzky, the Russian conductor, who after several months spent as guest conductor in Berlin and Paris, is conducting the productions of "Boris Godounoff" and Rimsky-Korsakoff's "Snegourotchka" at the Liceo Theater.

In the Wagner season here "Walküre" has had a rejuvenation under the baton of Muck, who in many circles is declared superior to Blech as a Wagnerian conductor. The cast, of a high order throughout, included Dahmen as Sieglinde, Kirchoff as Siegmund, Latterman as Hunding and Denera in the rôle of Brünnhilde, in which she roused unusual enthusiasm. At the recent performance of "Lohengrin" the interpretations of the soprano Weidt and the baritone Feinhals aroused demonstrations

such as have seldom been witnessed within the walls of the Real. Kirchoff likewise came in for much applause. The conducting of Dr. Muck was notable.

As for Lazaro, his performances in "Rigoletto" and as *Mario* in "Tosca," a rôle which he made heroic in spite of its limitations, gave rise to universal praise. His singing is finely disciplined and his voice clear, flexible and of beautiful quality. His successes here followed those he achieved earlier at the Barcelona Liceo. The baritone Franci received an ovation in "Tosca" similar to that he won a few days before as *Amonasro*. Ofelia Nieto gave an adequate interpretation of the title rôle.

In Barcelona an all Russian cast including Davydoff, Bielina, Yvanoff, Kaidanoff was recruited for an excellent production of "Boris" under Koussevitzky. The Wagnerian répertoire at the Liceo is in charge of Otto Klemperer. "Götterdämmerung" was produced with a fine cast, including Hafgren, Wolff, Grimm, Taucher, Plaschke, Manowarda and Wiedemann. Other recent productions were "Carmen," with Aga Lahowska giving an excellent interpretation of the title rôle with the support of Carlota Delys, Saludas, Molinari and the conductor, La Rotella; "L'Africaine," in which Lazaro made his farewell appearance in Barcelona amid ovations, and "The Barber of Seville," with an excellent cast, including Ada Sari, whose coloratura singing was exquisite; F. Carpi, Stracciari, and J. Torres de Luna. La Rotella gave the last work a brilliant and sparkling reading.

British National Opera Company Opens Season at Bradford

BRADFORD, Feb. 8.—The British National Opera Company, after elaborate preparations opened its season here with a performance of "Aida." The singers include Gladys Ancrum, Evelyn Arden, May Blyth, Edith Clegg, Gertrude Johnston, Beatrice Miranda, Agnes Nicholls, Lillian Stanford, Edna Thornton, Norman Allin, William Anderson, Albert Chapman, Frederick Davies, Tudor Davies, Herbert Langley, Webster Millar, Augustus Milner, Frank Mullings, Robert Radford, Sydney Russell and Andrew Shanks. The conductors are Percy Pitt, Julius Harrison and Aylmer Buesst and the stage manager is George King. The announced répertoire of the two weeks' engagement here includes operas by Verdi, Bizet, Puccini, Wagner, Mascagni, Leoncavallo, and Mozart's "Magic Flute." The city pledged itself to raise a guarantee of \$15,000, besides the \$7,500 worth of tickets sold in advance. The popularity of Wagner was attested by the rush of purchasers for seats for "Parsifal" despite increased prices.

Mlynarski Now Conductor of Warsaw Opera

LONDON, Feb. 8.—News of Emil Mlynarski, former conductor of the Scottish Orchestra, has reached musicians in London after a silence which began in 1915 when he became lost in the Russian revolution during a visit to Petrograd. After a year in Russia, he spent a year in Poland under German occupation and is now in free Poland where he is director of the Warsaw Conservatory and conductor of the Opera. The Warsaw opera establishment, he writes, has an orchestra of ninety, a chorus of eighty, a ballet of seventy, fifty soloists and two hundred children in the ballet school. One of the most successful productions of the season was that of "Goplana" by the Polish composer, Zeleniski, who died last year.

VIENNA, Feb. 2.—Signe Lund, the Norwegian composer was heard here in piano recital of her own compositions recently and left for her home in Norway shortly after. The entire proceeds of the recital were given to the poor of Vienna.

GIOVANNI MARTINELLI



Management: Metropolitan Musical Bureau, Aeolian Hall, New York

Personal Representative: Ernest Henkel, 1440 Broadway, New York

Immortal Bach Work Restored to Currency in New York

Under Direction of Kurt Schindler, Schola Cantorum Presents Monumental B Minor Mass, with Noted Soloists—Other Choral Programs of Week—Chicago String Quartet a Visiting Organization—Celebrities Join in Beethoven Association Concert—Pianists and Singers Numerous Among Manhattan Recitalists of Week

SUNG in New York for the first time in more than two decades, Bach's B Minor Mass, which has rejoiced pilgrims annually at the Bach Festival in Bethlehem, Pa., was proffered by the Schola Cantorum last week and the event took its place as one of salient interest and importance. Soloists were Florence Easton, Merle Alcock, George Meader and Fred Patton, with the New York Symphony accompanying and with well-known musicians caring for the organ and various obbligato parts.

Monday evening, Feb. 13, the Paulist Choristers were heard in a characteristic program. Other choral music included concerts by the Euphony Society and the Lyric Club, the former conducted by Carl Hahn, the latter led by Arthur Leonard. Chamber music was represented by a visiting organization, the Chicago String Quartet, and there was another of the select programs sponsored by the Beethoven Association, enlisting the services of celebrity-members. A program of special significance and interest was the first undertaken by the People's Music League, which was devoted to works of composers participating.

Pianists and vocalists were of about equal numbers in the recital lists of the week. The former included Myra Hess, in her second New York program, Josef Hofmann, Percy Grainger, Willem Bachaus, Felian Garzia, Oliver Denton, Magdalene du Carp, and Ashley Pettis. Among singers heard were Amelita Galli-Curci, John McCormack, Ida Geer Weller, Vladimir Rosing, Paul Reimers and Joseph Schwarz. The only violin recitalists of the week were Jascha Heifetz and Ruby McDonald.

Myra Hess, Feb. 6

Myra Hess, the English pianist, confirmed the excellent impression she had made on her first appearance when she gave her second recital at Aeolian Hall on Monday of last week. If the program was not quite so happily chosen for the display of the special attributes that made her first recital a unique source of pleasure, she played throughout, none-the-less, with fine taste and musically intelligence.

Under her fingers the Mozart Sonata in G, delicate in shading and tonally lovely, was like a cameo in the polished modelling of its phrases. The Chopin B Flat Minor Sonata, on the other hand, was not so distinctly her ground. It was played in a thorough-going manner but with no great communicative significance.

The sixteen short waltzes of Brahms' Opus 39 were given with much charm and grace, even if not all the brilliancy that some of them demand.

But it was in the final group of moderns that Miss Hess did her most individual playing. Here she introduced a novelty by a British composer named B. W. O'Donnell, entitled "Before the Dawn," a piquant little tone picture of the mood and first faint stirrings and flutterings of life in the gray hour before daybreak, and played it so irresistibly that the audience would not permit her to proceed with the program until she had repeated it.

Another attractive novelty was "The Maiden with the Daffodil" by Arnold Bax, but the same composer's "Gopak" proved to be less agreeable to the ear. Two Ravel pieces closed the program, the "Pavane pour une infant defunte" and the "Alborada del gracioso," the latter being a richly colored and finely rhythmic performance.

H. J.

E. Robert Schmitz, Feb. 6

In an hour of music at the Kingore Galleries, E. Robert Schmitz, pianist, was heard in a brief and excellent program of modern French works on Monday afternoon. The program included a Debussy prelude and the same composer's familiar "Clair de Lune," a spirited Toccata by Ravel, a piano arrangement of Debussy's "L'Aprés-midi d'un Faun," Albeniz's "El Puerto," "The Fountain of the Aqua Paola" of Griffes and "Lesghinka" by Liapounoff. Despite the brevity of the program, including

the pianist's encores, it covered an interesting group which Mr. Schmitz has studied with scholarly attention and interprets with sound understanding.

L. B.

Oliver Denton, Feb. 7

For his annual recital in Aeolian Hall, Oliver Denton chose a program of considerable interest. Beginning with Bussoni's transcription of Bach's Organ Fugue in D Minor, Mr. Denton offered Bee-

thoven's Sonata, Op. 31, No. 3, a Nocturne and five Etudes by Chopin and a final group of shorter numbers. Mr. Denton's Bach was not up to the standard of the remainder of his program, lacking a certain forthright quality that this composer requires for its best interpretation. The Beethoven, on the other hand, was very beautifully played, likewise the Chopin though the F Minor Etude was taken at breakneck speed that rather impaired its charm. An "Elégie Héroïque" by Louis Edgar John was given a poetic interpretation but the number is not one of conspicuous interest. Two Rachmaninoff Preludes were much applauded likewise the Liszt Tenth Rhapsodie which brought the program to a close.

J. A. H.

Ida Geer Weller, Feb. 7

An audience of large numbers listened with intense pleasure on Tuesday evening, Feb. 7, to the recital of Ida Geer Weller, mezzo-contralto, at Aeolian Hall, when this admired singer gave her second New York recital. Mrs. Weller's art is ripe, wholesome, sincere, and her voice is an organ finely responsive to what she wishes to convey in her performances. Unconventional was her program which opened with Augusta Holmes' "Les Meures," a cycle of contralto songs that have a certain sensuous beauty, despite their Victorian melodic attributes. Mrs.

Weller made the most of them. Following these she did four of the finest of Dvorak's "Gipsy Songs," presenting them in English. Vocal opulence that suggested in range and quality the Matzenauer organ characterized her delivery as a separate number of the "Morte Jeanne d'Arc" by Bemberg, greeted with ovational applause at the close.

But her finest singing came in five Schumann songs, the lively and little sung "Er ist's," "Aus meinen Thränen spreissen," "Volksliedchen," "Widmung" and "Wenn ich in deine Augen seh." Here Mrs. Weller displayed her fine penetration of the simplicity of these master-songs, and to them she brought that tenderness and unaffected style which is so needful to their proper performance. The audience was quick to recognize her big achievement in them. The final group was made up of American songs by Kürsteiner, Beach and Kramer and Russian songs of Rachmaninoff and Gretchaninoff. Like the fine artist she is Mrs. Weller did not interrupt her program scheme with encores, but saved them for the end. Then she gave "Heilige Nacht, stille Nacht," the old Irish "Would God I Were the Tender Apple-Blossom" and "Annie Laurie." Emil Polak at the piano was her excellent accompanist.

A. W. K.

New York Recital Reviews Continued on Page 45

Ravel and Leginska Novelties in New York's Orchestral Programs

"La Valse" Introduced by Mengelberg at Philharmonic Concert—"Beyond the Fields We Know" Played by Symphony Under Coates—Another Visit from Stokowski's Philadelphians—Maria Ivogün and Erika Morini Soloists of Week

WITH Stokowski's Philadelphians again visitors, and with guest conductors working their will with both the New York Philharmonic and the Symphony Society, five orchestral concerts divided the patronage of New Yorkers whose interest was in symphonic music, in the week ending Feb. 12.

With the composer assisting, a new imaginative work of interest, Ethel Leginska's "Beyond the Fields We Know," prompted by Lord Dunsany's prose, was presented for the first time anywhere on the Symphony Society program conducted by Albert Coates Sunday afternoon—one of the two outstanding orchestral novelties of the week. Erika Morini, violinist, was soloist at this concert.

The week's other novelty was Ravel's "La Valse," played by the Philharmonic under Willem Mengelberg at the Thursday night and Friday afternoon concerts. Artur Bodanzky conducted a program of familiar music at the second of the Philharmonic's Tuesday evening series at the Metropolitan, and Mengelberg's Sunday program was likewise of a tried-and-proved character.

Schumann's Fourth Symphony was the salient number of the Philadelphia Orchestra's program. Maria Ivogün, soprano of the Chicago Opera Association, was soloist with the visiting ensemble.

Ivogün and Stokowski

The Philadelphia Orchestra, Leopold Stokowski, conductor; Maria Ivogün, so-

prano, soloist; Carnegie Hall, Feb. 7, evening. The program:

"Leonore" Overture 3..... Beethoven
Fourth Symphony..... Schumann
Dance of Salome, from "Salome".... Strauss
"Mi Speranza adorata"..... Mozart
"Grosse Machtige Prinzessin," from "Ariadne auf Naxos"..... Strauss
Maria Ivogün.

The Philadelphians opened their program with a very fine performance of the third "Leonore" Overture of Beethoven, particularly admirable in tonal finesse. The symphony chosen by Conductor Stokowski was the Schumann in D Minor, the most consistently inspirational of Schumann's orchestral works. It was played with infinite care as to detail but in a somewhat angular manner. The Romanza was scarcely as alluring as it might have been, and a certain heaviness dogged the Scherzo. A more plastic reading would have given greater scope to the emotional significance of the work.

Interest was at high pitch in the appearance as soloist of Maria Ivogün, the new coloratura soprano of the Chicago Opera Association, and the fact that one of her numbers was to be the celebrated air of *Zerbinetta* from Richard Strauss' "Ariadne auf Naxos," which has never been produced in this country. As originally written, this air enjoyed the distinction of providing the most difficult task ever designed for a coloratura soprano, and it is doubtful whether even in its present form, as radically revised by the composer, it need yield that honor, if such it be, to any other aria. In it Strauss has been suspected of slyly parodying the old-school style of exaggeratedly ornate writing. In any case, it abounds in peculiarly fashioned florid passages, in awkward intervals, in treacherous changes of tonality. Moreover, the tessitura is cruelly high.

Miss Ivogün brought to it the rare, ethereal beauty of her voice and her admirable skill in the use of it, coupled with an uncommon degree of musical intelligence, and surmounted all the difficulties with apparent ease. Hers is a voice of lovely quality, light in texture but of haunting charm in its sweetness and purity, and for lovers of sheer beauty in singing and connoisseurs of artistic style, nothing much more satisfying could readily be imagined than was her singing of Mozart's plaintive aria, "Mia speranza adorata."

An extraordinarily brilliant performance of "Salome's Dance," from Strauss' "Salome," in which the barbaric character of the music both in color and in spirit was vividly projected, brought the concert to a close.

H. J.

NATIVE WRITERS GIVE OWN WORKS

People's Music League Presents Composers' Concert at Cooper Union, New York

Of singular interest was the Composers' Concert given on Feb. 12, at Cooper Union, under the auspices of the People's Music League, when a group of the most gifted younger writers in this country presented examples of their work. The program served to answer with dignity the irreconcilable critics of native composition, and indicated also the devoted and serious aim which distinguishes the writing of these musicians. Rebecca Clarke's Viola Sonata in E, played by the composer and Irene Schwarz Jacobi, opened the program. On this, as on its former hearings, the work demonstrated the charm of Miss Clarke's work, especially in the Impetuoso movement. A group of Songs of A. Walter Kramer, sung by Greta Torpadie, followed. The atmospheric and mystic quality of his "Swans," "The Faltering Dusk," "Green" and "Song Without Words," as well as the sympathetic Swedish folk-songs harmonized by Mr. Kramer, were sung in lovely style by Miss Torpadie, with the composer at the piano. Louis Gruenberg's dynamic gifts

were introduced in his "Polychromes" (second series,) a set of piano fragments played by the composer, which offered kaleidoscopic suggestions of nine moods, of which "Rag-Time Fragment," "Mexican Quarters at El Paso" and "Dance of the Vagabonds" were especially vivid.

Four sacred songs for chorus by Lazar Saminsky, sung by the Friends of Music Chorus and conducted by the composer indicated the Russian composer's mature talent. The exotic and effulgent harmonies of these four choruses created one of the high-lights of the program, the "Ani Hadal" and "Sanctus" being of especial merit. Frederick Jacobi's recognized talent was evidenced in three short Preludes presented with understanding by Helen Teschner Tas, with the composer at the piano. Four songs of Deems Taylor were sung by Mme. Nina Koshetz, whose style was far more at ease in French and Belgian settings than in the rollicking English songs.

The program successfully accomplished its purpose in revealing the high standard of these native writings, and in demonstrating the erudition which accompanies the efforts of each of these still very young writers. In presenting it, the League again renewed its valiant efforts to aid American music.

F. R. G.

Bodanzky Leads Philharmonic

New York Philharmonic Orchestra, Artur Bodanzky, conductor, Metropolitan Opera House, Feb. 7, evening. The program:

"Egmont" Overture..... Beethoven
"Unfinished" Symphony..... Schubert
Symphony No. 4, in F Minor.... Tchaikovsky
Mr. Bodanzky gained his chief success

[Continued on page 47]

SUE HARVARD

A Recital Artist

whose successes have been nothing short of extraordinary

SUE HARVARD PROVED TO BE THE BEST OF ALL THE GREAT SINGERS THAT HAVE BEEN HEARD IN SCRANTON FOR SOME YEARS.—*Taylor Old Forge Journal*, Scranton, Pa.

DRAMATIC SOPRANO MAKES BIG HIT WITH HER AUDIENCE.—*Scranton Times*, Scranton, Pa.

CAPTIVATES BIG MUSIC CLUB CROWD.—*Daily Vindicator*, Youngstown, Ohio.

The best portion of the criticism from the Youngstown Telegram, which was deeply appreciated by Miss Harvard, has been omitted at Miss Harvard's request, because it dealt in comparisons with the work of another great artist.

"Late comers to Moose Auditorium, experienced difficulty in securing seats, in fact, there were not a few standing in the audience, which heard Sue Harvard's song recital.

"There are two outstanding features in Miss Harvard's vocal art that claim emphatic commendation. Let it be said that she can sing English words so that not a syllable is lost. Truly remarkable is her enunciation refuting the oft heard alibi that English cannot be sung understandably. Even in songs of coloratura character such as Brown's 'Shepherd Thy Demeanor Vary,' where whole passages were sung on one vowel, was she able to convincingly interpret her text.

"Then, too, seldom does one hear such abundance of breath so controlled.

"Add to the above, winsome personality and the ability of putting a song across the footlights so that the listener gets the message and her success can be accounted for.

"Her voice is firm and true and well blended and her vocal technic admirably finished. Several numbers provided legitimate opportunity to display the intriguing charm of her long sustained tones, which she can draw out until they vanish without perceptible end. She certainly does sustain, artistically. Not indiscriminately was the applause showered upon her and her beautiful singing was right worthy of its appreciation."—Youngstown, (Ohio) Telegram, October 10, 1921.

"The Monday Musical Club concert had a very auspicious opening, last night, when Sue Harvard appeared before a capacity audience, in Moose Auditorium. Her voice is one, agreeable in quality and of considerable range. Her high tones are exceedingly well poised, making possible, the spinning out of diminuendos, to the vanishing point. A remarkably fine example of this was in the Mozart number.

"Her mezzo voice and pianissimos, were delightfully artistic, the tone clear and steady. Her enunciation was excellent, as was also her phrasing. The steadiness of Miss Harvard's tone, the absence of tremolo, was a good example for young singers.

"The 'Tosca' aria was sung with unusual artistry. Special mention should be made of the Spanish



© Mishkin

song, which displayed a remarkably crisp, rapid articulation."—The Youngstown Daily Vindicator, October 10, 1921.

"Under the auspices of the Dr. Parry Male Chorus, Miss Harvard's appearance in Scranton was a brilliant success. Her voice is a beautiful one and she was compelled to respond to many encores.

"In 'Y Fam a'l Baban,' a delightful Welsh number, Miss Harvard made a tremendous hit, for her true use of the language and the pleasing manner in which the selection was sung. Her program comprised many beautiful classics as well as the modern songs—all rendered with great artistry."—Times, Scranton, October 27, 1921.

"From every standpoint, the concert under the auspices of the Dr. Parry Male Chorus, was a great success. Miss Harvard more than met expectation. She proved to be the best of all the great singers that have been heard in Scranton for some years past. Singers of the type of Sue Harvard are very rare."—Forge Journal, Scranton, October 28, 1921.

"She has mastered the art of singing, without resorting to vocal trickery and is one of the most satisfying of present day artists."

"In securing the services of Miss Harvard, the Club scores a distinct success. No other singer who has appeared in this city in recent times displayed such rare variety of moods. An extreme test of a singer's equipment is an acceptable performance of Mozart and Miss Harvard's acceptance of this responsibility, at the beginning of a long evening's work, indicated, at least, a confidence and persuasion, far beyond that of the average concert giver. In this difficult number, Miss Harvard established a feeling that she is self-reliant, possessing a pure, fresh voice, flexible and expressive, with remarkably good intonation, and that she is equipped with the most thorough skill in vocalization. In the 'Vissi d'arte' Tosca's song of grief, she gave a beautiful example of dramatic intensity without sacrificing the truth of expression."—The Scranton (Pa.) Republican, October 27, 1921.

"Technically, the concert season was opened by Sue Harvard, the ingratiating soprano, and she was indeed a welcome artist. Her voice of dramatic quality, with coloratura flexibility, is employed with the skill of the best schooling and as an organ with which to express brains, understanding and feeling. Her program of some seventeen songs, without taking into account many encores, gave ample opportunity for the display of wide variety in the art of singing.

"As for the mechanics of singing, Miss Harvard is very much of a model; her soft voice is a

WINS HER AUDIENCE. THE CONTROL OF HER VOICE WAS PHENOMENAL.—*The Westerly Sun*, Westerly, R. I.

SUE HARVARD'S CHARM WINS THOUSANDS MORE AS SLAVES.—*Virginia Pilot*, Norfolk, Va.

HER SOFT VOICE IS A THING TO MARVEL AT WITH AMAZEMENT.—*Ledger-Dispatch*, Norfolk, Va.

thing to marvel at with amazement and her breath control is almost incredible. She sings phrase after phrase, one upon another with pauses only for commas, and when the comma requires a breath, it is only a half breath.

"But who cares a hoot about the technique of singing? Miss Harvard is a fine concert artist, whose graciousness and poised stage appearance but add to the charm of her sound art."—Ledger-Dispatch, Norfolk, Va., September 30, 1921.

"Miss Sue Harvard sang for Norfolk, last night, and even though she was forced to hurl her ability against the awful handicap, imposed by that barn-like, arena-of-all-work, the Armory, she easily made captives of all who heard her. Her concert, under the auspices of the Kiwanis Club, was in all respects, an assurance that she will occupy a conspicuous place in that group of artists, whom Norfolk people love.

"Miss Harvard has two sources from which she may draw, most largely her success, namely, a voice of compelling beauty and a great warmth of personal magnetism and charm.

"In Miss Harvard's choice of songs, the light and the heavy, so to speak, were mingled and in the lighter songs, the beauty of pure, high notes, sustained at times with almost birdlike power of control, thrilled the audience.

"Her third group, comprised French songs and whispers began the rounds of the audience. The soft sweetness of her voice, perfect breath control and simple personal rendition, completely won the audience. Miss Harvard appearing in Norfolk for the first time, is likely to appear here often."—Virginia Pilot, Norfolk, Va., September 30, 1921.

"The Auditorium was filled to hear Miss Harvard in her vocal recital, the first concert in the Westerly Teachers' Club Course.

"The program was varied in character so that no particular type of song was given an opportunity to be monotonous and in each song, regardless of the interpretation required, Miss Harvard showed herself equal to the requirement. Her technical skill was very evident, her tone quality soft and beautiful when her selection demanded such interpretation and strong and resonant when necessary. The control of her voice was phenomenal.

"Miss Harvard has a most pleasing personality in appearing before an audience and when encored again and again she willingly responded only to endear herself the more to her hearers.

"At the conclusion of the program, so insistent was the audience and so spontaneous the applause, she sang an entirely new group of songs."—The Westerly (R. I.) Sun, November 3, 1921.

YSAYE'S FORCES HAILED IN MEMPHIS CONCERTS

Matinée for Children and Students Shares Interest with Evening Program in Orchestra's Visit

MEMPHIS, TENN., Feb. 14.—Two concerts were given here recently by the Cincinnati Symphony, under the local management of Cortese Brothers. Both concerts were of high standard and revealed the organization's progress under the tutelage and leadership of Eugen Ysaye.

The matinée program was designed especially for children and students, and was directed by Modest Alloo. It included the "Tannhäuser" Overture, an excerpt from the "Magic Flute," two movements from Mendelssohn's "Midsummer Night's Dream," and several other numbers.

Ysaye conducted the night's program, which excited enthusiasm. Bizet's "Patrie" Overture opened the concert. Beethoven's Fifth Symphony in C Minor was given a fine reading; the conductor's own tone poem, "Exile," for strings, was warmly welcomed. And Saint-Saëns' prelude, "The Deluge," with its incidental solo for the violin, brought abundant praise for Emil Heermann, concertmaster. Delibes' ballet suite, "Sylvia," finished a delightful program, the pizzicato movement being repeated as an encore.

G. W.

ARDMORE HAS NEW HALL

Spacious Auditorium Will Be Opened in March—School Music Spreading

ARDMORE, PA., Feb. 13.—Ardmore has a new concert hall, a spacious and handsome auditorium with a seating capacity of 2400, and it will be opened in March with a week's program. The musical side of these events will be directed by F. L. M. Hawkins of Ardmore; the local clubs will take an active part, and encourage the community move for better music, and there will also be picture attractions.

The board of directors has been com-

pletely organized. Charles S. Powell is president; Edward S. Lyone Lyons, vice-president, and William J. LaPortes, secretary and treasurer. Mr. Powell has in view the establishment of a forum such as is so successfully working in other centers.

The extension music committee of the Federated Music Clubs of the State, with Laura B. Staley of Ardmore as chairman, is doing great work locally for the development of music in the rural schools. This committee is also co-operating with the Chamber of Commerce in arranging a memory contest to be held this spring.

E. T. R.

RECITALS IN CAMDEN

Visitors Share with Local Artists in Providing Week's Attractions

CAMDEN, N. J., Feb. 11.—Virginia Gill, soprano; Myrtle Eaver, pianist, and Anthony Liuzzi, cellist, gave a recital on Jan. 19, when Miss Gill sang expressively numbers by Massenet, Handel and other composers. Miss Eaver was successful in numbers by Moszkowski, Chopin and Sibelius, and Mr. Liuzzi played several effective solos. Mary Miller Mount was an able accompanist.

At an interesting musicale, given at the home of Mrs. Wilfred Frey recently, Gladys Barnett, pianist, of New York, gave numbers by Chopin and Brahms with much interpretative skill. John Richardson, violinist; Mary Whitman Warner, contralto; G. Harold Rigler, tenor, and Katherine Dihel, soprano, also contributed interesting numbers.

A musicale was given in the Y. M. C. A. by the following pupils of Eva Budd Hallinger Bodine, vocal teacher, on Jan. 25: Edna Meeker, Gladys David, Beatrice Lambert, Myrtle MacLennan, Jessie Slade, Flora Eppelman, Mabel Dirmitt, Ruth Seelhorst, Catherine Corson and Ruth Hamilton.

The First Presbyterian Church augmented its services with special music on Sunday evening, Jan. 22, the assisting artists being Dayton Henry, violinist, and Raymond Hall, cellist, both members of the Philadelphia Orchestra.

Young American Singer Heard in "Sonnambula" During Italian Season



Bernice Puckett, Soprano of St. Louis, Who Sang Recently at the Guglielmo Opera House in Massa, Italy

lielmo Opera House in Massa, Italy. Miss Puckett is reported to have sung the rôle of *Lisa* with such distinction and spirit as to bring a new interest to the part and win for herself the acclaim of the audience. She was born in St. Louis, where she received her early training. Later she continued her studies in New York with Gabriel Sibella and before making her operatic débüt studied with Podesti and Mme. Cossi in Milan.

BOWLING GREEN EVENTS

Concert Series Brings Several Visiting Artists to City

BOWLING GREEN, KY., Feb. 13.—The All-Star Concert Series, now in its third successful season under the management of Will B. Hill, has brought a number of artists to the city. The concerts have been held in the auditorium of the Western Kentucky State Normal School.

The Leiter Opera Company appeared in this course in a concert on Jan. 28, and later in a performance of "Ruddigore," in which the cast included Dorothy Dilgarde, soprano; Hazel Huntley, contralto; Thornley Jobe, tenor, and Thomas Morris, baritone. Harrison Burch was pianist.

A performance of "The Impresario" by William Wade Hinshaw's Company opened the course. The second event of the series was a recital by Evelyn Scottney, soprano, with Louis P. Fritz, flautist, and Rudolph Gruen, pianist, as assisting artists.

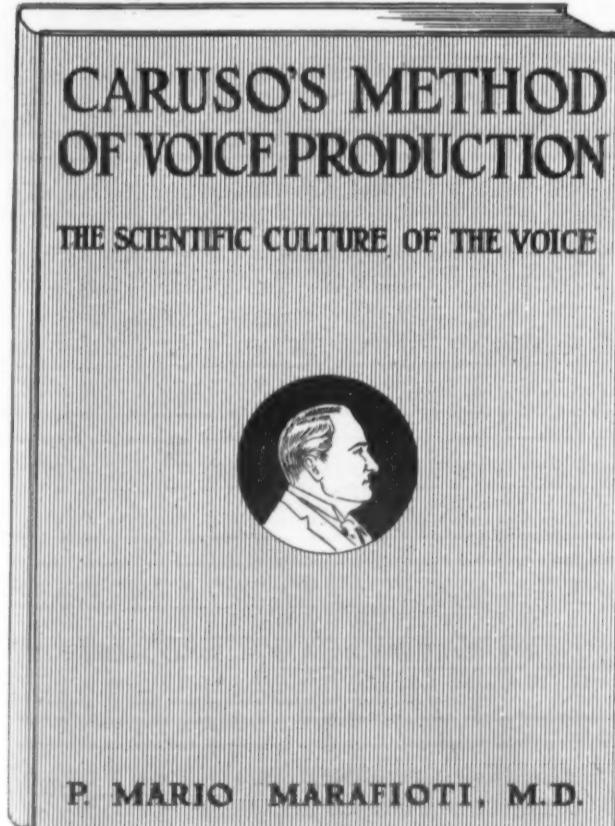
W. B. H.

Ralph Lyford Appeared as Guest with Cincinnati Forces

In the announcement of the award of the Opera in Our Language Foundation recently, Ralph Lyford, of the Cincinnati Conservatory faculty, was inadvertently described as assistant conductor of the Cincinnati Symphony. The financial secretary of the latter organization, Estelle Tullidge Shoemaker, in a recent letter states that Mr. Lyford has appeared with the Symphony in the capacity of guest conductor, but is not a member of the Symphony.

D. APPLETON AND COMPANY BEG TO ANNOUNCE THE PUBLICATION OF CARUSO'S METHOD OF VOICE PRODUCTION

AN ENTIRELY NEW TREATISE ON THE SCIENTIFIC CULTURE OF THE VOICE,
ENDORSED BY ENRICO CARUSO, WRITTEN BY P. MARIO MARAFIOTI, M.D., FAMOUS
LARYNGOLOGIST AND MEDICAL ADVISOR AT THE METROPOLITAN OPERA HOUSE



A remarkable work unqualifiedly endorsed by Caruso himself → expounding an entirely new method of natural singing developed and exclusively used by the world's greatest tenor.

Dr. Marafioti, in addition to being Caruso's vocal physician, advisor and close personal friend, represents the new scientific professional voice specialist. His work in general and this book in particular is also endorsed by such eminent artists as Calve, Galli-Curci and Ruffo.

This book presents seven radically new but extremely simple principles which were the foundation of Caruso's singing throughout his long and successful career. There are more than forty illustrations in the work, comprising color plates, X-ray views, etc., including many of Caruso.

Price \$3.50 Postpaid

THIS WORK WILL BE PUBLISHED ABOUT MARCH 15th, 1922

RESERVATIONS

OF COPIES FROM THE FIRST EDITION CAN BE MADE THROUGH ANY MUSIC OR BOOK STORE IN THE UNITED STATES OR THROUGH THE PUBLISHERS.

D. APPLETON AND COMPANY

The VANDERBILT Hotel
Thirty Fourth Street East at Park Avenue
New York

May 25, 1921.

Dear Dr. Marafioti:

I accept the dedication of your book with pleasure and pride. Through your researches you have disclosed things about the human voice which restore, in scientific form, the fundamental principles of natural singing, thus giving an inestimable contribution to the musical world.

I, myself, have always felt that something natural has inspired and guided my art. Therefore, since I share your impressions, let me congratulate you and wish you the full attainment of your noble aims for the benefit of future students of the art of singing.

Very sincerely yours,
Enrico Caruso

35-39 WEST 32nd ST.
NEW YORK CITY

UNANIMOUS

Is New York Praise for COTTLOW

"She Is a Rare Musician." Max Smith, New York American.

"A Revelation to Her Hearers." Evening Post.

"Has Arrived at Full Powers of Her Artistic Gifts."

Maurice Halperson, N. Y. Staats-Zeitung.

AEOLIAN HALL
JANUARY 27th, 1922

MAX SMITH
IN THE
AMERICAN

DEEMS
TAYLOR
IN THE
WORLD

THE
EVENING
POST

TRIBUNE

SUN

HERALD
M. HALPERSON
IN THE
STAATS-
ZEITUNG

MAIL
JOURNAL

AUGUSTA COTTLOW GAVE GENUINE DELIGHT TO A LARGE AND DISTINGUISHED AUDIENCE. SHE IS A RARE MUSICIAN, COMBINING SKILL, STYLE, PROFICIENCY WITH SINCERITY AND DEVOTION TO LOFTY IDEALS. HER PERFORMANCE OF BACH'S DIFFICULT ORGAN TOCCATA WAS A TRIUMPH OF TECHNIQUE, TOUCH, PRECISION AND TONAL BEAUTY. HER READING OF BRILLIANT FIRST MOVEMENT AND INTRICATE FUGUE WERE NOTABLE ACHIEVEMENTS IN FACILE AND CONVINCING MASTERY OF KEYBOARD PROBLEMS.

MACDOWELL'S "TRAGIC SONATA" WAS MAGNIFICENTLY PLAYED BY AUGUSTA COTTLOW. SHE PLAYED CHOPIN PIECES WITH FEELING RESTRAINED BY ARTISTIC INTELLIGENCE. SHE APPARENTLY IS UNHAMPERED BY TECHNICAL LIMITATIONS. IN CHOPIN'S NOCTURNE IN F SHARP MINOR SHE WAS PARTICULARLY EFFECTIVE AND IN THE SCHERZO IN C SHARP MINOR SHE MADE SUCH BRILLIANT OCCASION OF PASSAGE WORK THAT THE AUDIENCE SMILED WITH PLEASURE AS THEY APPLAUDED.

MACDOWELL'S "TRAGIC SONATA," HOWEVER, WAS HER GREATEST PIECE. IN HER HANDS THE IDEA OF TRAGEDY MADE A MAJESTIC, SOMBRE ENTRY, CONTRASTED WITH HOPE, DEVELOPED INTO AN OPPRESSIVE SHAPE THROUGH WHICH HOPE BROKE INTERMITTENTLY, FLAMED AND WENT OUT. THEN CAME THE ACCOMPLISHMENT OF THE TRAGEDY WHICH IN THE PREVIOUS MOVEMENT HAD BEEN FORSEEN—A CEREMONIOUS ACCOMPLISHMENT IN WHICH EXCITEMENT RELIEVED THE FEELING OF CATASTROPHE WITHOUT REMOVING IT. THE NEXT MOVEMENT WAS A REACTION OF GAYETY, ALMOST OF HYSTERIA, FOLLOWING THE TRAGIC CEREMONY; THEN CAME EXHAUSTION AND THE WEIGHT OF THE TRAGEDY SLOWLY DESCENDED. IN THE LAST MOVEMENT, VIGOR WAS RESOLUTELY RESTORED.

IT IS ALWAYS A DISTINCT PLEASURE TO HEAR A RECITAL BY MISS COTTLOW, NOT ALONE BECAUSE OF HER DISTINGUISHED ABILITIES—A TECHNICAL EQUIPMENT SO LARGE AND SO SURE THAT IT ENABLES HER TO DEVOTE HER WHOLE ATTENTION TO THE INTERPRETATION OF THE MUSIC SHE PLAYS, A FINE SENSE OF RHYTHM AND BALANCE, AND BOTH POETIC INSIGHT AND EMOTIONAL POWER IN CONVEYING A COMPOSER'S MESSAGE—BUT AS WELL BECAUSE SHE CAN BE COUNTED ON TO PROVIDE A PROGRAMME THAT IS INTERESTING, INDIVIDUALISTIC, AND VERY DIFFERENT FROM THE STEROTYPED PLAN OF MOST PIANO RECITALS.

BUSONI'S TRANSCRIPTIONS OF BACH'S GREAT C-MAJOR TOCCATA FOR THE ORGAN, MISS COTTLOW PLAYED SUPERBLY WITH MUCH BEAUTY AS WELL AS POWER OF TONE, REVEALING ITS POETRY AND ITS GRANDEUR, AND FAIRLY DAZZLING THE LISTENER BY THE BRILLIANT CLEARNESS OF HER EXPOSITION OF THE STUPENDOUS FUGUE.

THE SCHERZO SHOWED AN APPRECIATION OF ITS DRAMATIC POWER AND TOUCHES OF IRONY, AND DISCLOSED AGAIN THAT HERE IS A WOMAN WHO PLAYS THE PIANO WITH BRAINS AS WELL AS WITH WONDERFULLY TRAINED FINGERS.

WITH MACDOWELL'S "TRAGIC SONATA" MISS COTTLOW REACHED HER SPECIALTY (FOR SHE HAS DONE MORE, PERHAPS, THAN ANY OTHER LIVING PIANIST TO POPULARIZE THE WORK OF THIS FOREMOST OF AMERICAN COMPOSERS). HER PERFORMANCE OF THIS NOBLY BEAUTIFUL AND SIGNIFICANTLY DRAMATIC WORK HAD IMPRESSIVE AUTHORITY, FORCE, PATHOS, DIGNITY AND PASSION, AND WAS A REVELATION TO HER HEARERS.

MISS COTTLOW GAVE AN EXPRESSIVE PERFORMANCE, WITH SUBDUE CALM IN QUIET PASSAGES CONTRASTED WITH EMPHASIS IN LOUDER TONES, WITH CRASHING CHORDS WELL ADAPTED TO THE GLOOMY GRANDEUR OF THE MACDOWELL SONATA, HER TECHNICAL POWERS WERE BEST SHOWN HERE AND IN CHOPIN'S C SHARP MINOR SCHERZO, PLAYED AT HIGH SPEED.

MACDOWELL'S SONATA TRAGICA, MISS COTTLOW PLAYED WITH FINE FEELING FOR THE BROAD HARMONIES OF THE LARGO MOVEMENTS AND THE INTRICATE RHYTHMS OF THE ALLEGRO. PERHAPS THE CHOPIN GROUP ILLUSTRATED BEST THE DIVERSITIES OF MISS COTTLOW'S TECHNIQUE. THE ARPEGGIO PASSAGES WERE RENDERED WITH REMARKABLE LIMPIDITY AND GRACE. SHE PLAYED FOUR STUDIES OF BUSONI, BASED ON ORIGINAL AMERICAN INDIAN MELODIES, WITH AS GREAT IMAGINATION AS THEIR HIGHLY COLORFUL SETTINGS SUGGESTED. IN THE BACH-BUSONI TOCCATA FOR ORGAN, MISS COTTLOW'S CHARACTERISTIC CLARITY WAS HEARD TO ADVANTAGE. THE AUDIENCE APPRECIATED THE CHARM OF MISS COTTLOW'S PIANISM.

LONG KNOWN HERE AS PIANIST OF EXCELLENT PURPOSE AND FINE ACHIEVEMENT HER PERFORMANCE LAST NIGHT AGAIN STRONGLY EMPHASIZED THESE ARTISTIC CLAIMS. HER PROGRAM WAS VERY WARMLY RECEIVED.

THIS YOUNG WOMAN HAS ARRIVED AT THE FULL POWERS OF HER ARTISTIC GIFTS. HER RICH AND VERSATILE TOUCH, HER COMMANDING CONCEPTION AND CORRECT BALANCE IN HER WORK, WERE ALL IN BEAUTIFUL EVIDENCE. . . . HER PLAYING OF THE BACH C-MAJOR TOCCATA WAS A MASTERFUL AND MONUMENTAL PERFORMANCE, AND HER TONEFUL, SINGING SCHUBERT WAS AS ADMIRE AS HER INDIVIDUAL CHOPIN. . . . IT WAS A GREAT UNQUALIFIED SUCCESS.

THERE IS A CRYSTALLINE QUALITY ABOUT MUCH OF AUGUSTA COTTLOW'S PLAYING COMBINED WITH FINE LYRICAL SENSE, MAKING HER PIANO RECITALS THE SOURCE OF MUCH SATISFACTION TO DISCRIMINATING LISTENERS.

AS IS CUSTOMARY WITH HER, HER PROGRAMME WAS UNUSUAL IN ITS CONTENT. ALL THIS MUSIC WAS PLAYED WITH ENGAGING ART—FACILE TECHNIQUE THAT NEVER OBTURDED ITSELF FOR ITS OWN SAKE AND MUSICIANSHIP THAT WAS SOUND AND ILLUMINATIVE.



MANAGEMENT, SEASON 1922-23

STEINWAY PIANO

CHARLES N. DRAKE,

507 Fifth Ave.,

New York

DUO-ART RECORDS

3 Triumphs in 3 Days

Mildred Bryars

Contralto

WESTERN UNION
TELEGRAM

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT 54 WEST 45TH STREET, NEW YORK **ALWAYS OPEN**

FEB 2 1922

WALTER ANDERSON

1452 BROADWAY NEW YORK N.Y.

BRYARS WAS A DELIGHT TO THE EAR AND THE EYE HER AMERIS
WAS THRILLING SHE WAS ALL YOU REPRESENTED AND SOME MORE

BRUCE A CAREY ELGAR CHOIR HAMILTON ONT.

WESTERN UNION
TELEGRAM

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT 54 WEST 45TH STREET, NEW YORK **ALWAYS OPEN**

FEB 3 1922

WALTER ANDERSON

1452 BROADWAY NEW YORK N.Y.

MILDRED BRYARS WAS A VERY GREAT SUCCESS WE HOPE TO
HAVE HERE AGAIN SOME TIME

GEORGE C CARRIE MENDELSSOHN GLEE CLUB ST THOMAS ONT.

WESTERN UNION
TELEGRAM

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

FEB 4 1922

WALTER ANDERSON

1452 BROADWAY NEW YORK N.Y.

MISS BRYARS SUSTAINED HER REPUTATION AND MORE THAN
JUSTIFIED YOUR RECOMMENDATION BY HER DELIGHTFUL
RECITAL HERE YESTERDAY

JESSIE HILLMAN FREDONIA MUSIC CLUB

Exclusive direction

WALTER ANDERSON

1452 Broadway

New York City

Crowded Concert-List Marks First Music Week Organized in Wichita

WICHITA, KAN., Feb. 11.—The first observance of Music Week in Wichita was highly successful. The celebration began on Jan. 29 with special services and sermons in all the leading churches of the city.

Rossini's "Stabat Mater" was performed at the First Methodist Church under the baton of Harry Stanley. A miscellaneous program of sacred music, conducted by Harry Evans, was given at the Central Church of Christ. At St. Paul's M. E. Church, where Lucius Ades leads the choir and Mrs. Ades is organist, the "Inflammatus" from Rossini's Stabat Mater was sung, with Mrs. Ruth Ingram Andrews as soloist. "List, the Cherubic Hosts" from Gaul's "Holy City" and Buck's Festival "Te Deum" in D Minor were also given. The soloists in these numbers were Wava Bachman, Mrs. P. B. Joule and Evelyn Billinger. The College Hill Methodist Church, First Baptist, Trinity M. E. and other churches also furnished notable programs.

In the afternoon a large audience assembled at the Arcadia in the Forum, though the weather was unfavorable, to hear a program given under the auspices of the Musical Art Society, and largely by members of this organization. Several numbers for two pianos were performed by Mrs. Katherine Lewis-Mechem, Mrs. J. C. Newman, Mrs. Lucile Kells-Briggs and Ethlyn Bowman. The program included a clarinet solo played by Audrey Sanford, a violin solo by Katherine Howard, and a piano concerto by Mrs. Mechem. The Lyric Glee Club, under the conductorship of Harry Evans, contributed six numbers, for which the club was repeatedly recalled.

Visiting Artists Heard

Charlotte Peegé, contralto; Philip Sevasta, harpist, and Florence Brinkman, pianist, appeared in recital on Jan. 30 and 31 at the High School Auditorium under the auspices of Caroline Harrison Chapter of the G. A. R. The three artists were warmly applauded. Miss Brinkman proved herself a fine accompanist, and an emotional, artistic soloist.

Programs were given during the week by local artists as follows: Allison Intermediate School—Lois Wycoff, violin; Mrs. L. A. Heckard, soprano; Margaret Joy, piano. Hamilton Intermediate School—Wichita College of Music String Quartet, Mrs. Mona Hicks, soprano. Washington School—Mrs. W. Wilde, voice; Laura Jackman, violin; Frances Fritzlen, piano. Horace Mann School—Theodore Lindberg, violin; Otto Fischer, piano; Ivan Benner, voice. Emerson School—Mrs. William Needles, voice; Mamie Dunlap, violin. Allison School—Kathryn Newman, soprano; Ruby Wolf, violin. Webster School—Mrs. Grace Furry, soprano; Florian Lindberg, violin; Mrs. R. Buxton, contralto. Hamilton School—Mrs. Carl Johnson, voice; Isabelle Perry, violin. Carlton School—Mrs. E. J. Nodurith, Burdette Wolf, Don McKenzie, voice. Horace Mann School—Mrs. Ruth Ingram Andrews, soprano; Mrs. Frank Fulton, contralto; Mrs. Hay, cello.

A free concert was given every afternoon during the week in the parlors of the J. O. Adams Music Co., on a Chickering Ampico piano.

School Children Give Programs

One of the most interesting events of the week was the program given by pupils of the public schools under the auspices of the Musical Art Society on Friday evening, Feb. 3. The Forum was filled to its utmost capacity. The concert opened with three numbers by an orchestra conducted by Myron L. Hull and national folk-songs were given by a chorus under the baton of Jessie L. Clark, and folk-dances directed by Strong Hinman. Vocal solos were sung by Donald Smith and Wava Bachman. The Wichita Boys' Band, under the leadership of E. O. Cavanaugh, played four numbers.

Special concerts were given by orchestras and choruses of various public schools and the musical clubs.

The College of Emporia Girls' Glee Club, conducted by Myron Niesley, gave a secular program on Feb. 4, and a program of sacred music at Grace Presbyterian Church on the morning of Feb. 5. Margaret Hoisington and Myron Nies-

ley sang solo numbers, and the accompanist, Bernice Crawford, contributed a piano solo.

In a fiddlers' contest on Jan. 30 and 31 at the Wichita Theater, a prize of \$25, awarded by vote of the audience, was divided between two local players, the Wimp brothers.

Credit for the success of music week is primarily due to the unselfish efforts of the officers and members of the Musical Art Society. The public schools and music teachers connected with them gladly lent their aid wherever possible. Credit is also due to the local press for the publicity given to the week's proceedings. The Wichita Beacon and Eagle both devoted much space to the subject.

T. L. K.

HEAR ABORN OPERA

Aborn Students Give Performances of "Rigoletto"

"Rigoletto" was sung by students of the Milton Aborn School at the Miniature Theater of that institution on the evenings of Jan. 31 and Feb. 1. The elimination of certain of the chorus did not detract from the effect of the production. The cast included Leo de Hieropolis, baritone, in the title rôle. The artist appeared as "guest," as did also Pierre Remington, bass, in the parts of Sparafucile and Count Monterone. Norma Bellini, soprano, substituted for Ethel L. Harrison in the rôle of Gilda, and acquitted herself creditably. The other participants were Victor Pranski as the Duke; Nils Ericsson as Ceprano; Louise Metzger as Giovanni; Ethel Spaulding as Maddalena, and Helen Husband as Countess Ceprano. William J. Falk conducted a performance that was genuinely enjoyable.

Beatrice Bloom and Horace Johnson Give Program

Beatrice Bloom, soprano, and Horace Johnson, composer, gave a musical program at the home of Mrs. John Henry Hammond on Tuesday, Jan. 31, before the lecture-club which meets for the readings given by Mrs. Waldo Richards. Miss Bloom sang Mr. Johnson's songs, "The Deserted Garden," "The Three Cherry Trees," "The Iris Meadow" and "November Night," accompanied by the composer. They were received with favor. Mrs. Richards on this occasion read extracts from several of her anthologies of American and English verse. The poems of the four Johnson songs appear in Mrs. Richards' anthology "Melody of Earth" and it was for this reason that Mrs. Hammond suggested that they be performed as appropriate to the occasion.

Florence Otis Features Dedicated Songs

One of the features of the program given by Florence Otis, soprano, before a large audience in the Green Room of the McAlpin on the evening of Jan. 31 was a group of songs dedicated to her. These were Terry's "The Answer," Warford's "Dream-song," Cox's "Where Roses Blow" and Scott's "The Wind's in the South." Leo Troostwyk, cellist, who was to have been the assisting artist, was unable to appear because of the failure of his accompanist, who had his music, to arrive. Miss Otis consequently supplied the entire program, with Claude Warford as her accompanist. The singer was in good voice and gave a notable interpretation of the aria, "Charmant Oiseau" from David's "Perle du Brésil." With the old English "My Lovely Celia" and songs by Dvorak, Sinding and Stange, she had an interesting program.

Elly Ney Plays at Cooper Union

Elly Ney, pianist, was the soloist at the People's Institute Concert on Sunday evening, Jan. 29, at Cooper Union, and was acclaimed by a great audience for her playing of Beethoven's "Moonlight" Sonata and many pieces by Chopin and Schubert. She was obliged to give many encores.

Rudolf Jung, Swiss tenor, will give his second New York recital at the Town Hall on March 2. Mr. Jung will give on this occasion French and English songs, German lieder and Wagnerian arias.

GRAZIELLA PARETO

Spanish Coloratura Soprano

Scores noteworthy success in her American début in "Traviata" with the Chicago Opera Association in New York, January 24th, 1922, repeating her triumph in second performance February 6th.

THE NEW YORK TIMES, Jan. 25:

"Miss Pareto had a voice, after all, of limpid, unforced appeal, and a profile of the 'Soul's Awakening' type on softer Southern lines; she established, as with a butterfly touch, the mood of the Parisian heroine's parting with love's young dream, and the house brought her back for many curtain calls and flowers. The death scene in half-voice, the reading of Alfredo's letter in tremulous 'parlando,' held her listeners between a sigh and a tear in the final curtain."

THE NEW YORK AMERICAN, Jan. 25:

"Mme. Pareto far and away surpassed expectations. Tall, slender, stately, she not only made an immediate appeal to the sympathies through the beauty of her presence, the unaffected simplicity of her bearing and the grace of her demeanor, but proved herself from the very outset, despite nervousness, a singer of the very first rank.

"... the quality is exceptionally lovely, with the soft shimmer of a pearl on every tone throughout a remarkably well equalized scale. And never by a hair's breadth does Mme. Pareto miss the true pitch.

"All of this was apparent in the 'Ah, fors' e lui' and 'Sempre Libera' of the first act, the florid passages of which she sang impeccably, though (happily) without inordinate bravura display. And during the course of the evening the first impressions were reinforced by the charm of her acting and the genuine pathos which she infused into her singing."

NEW YORK TRIBUNE, Jan. 25:

"She was an appealing and graceful figure. Her voice was a well-trained coloratura, remarkably pure in tone and accurate in pitch, with an easy flowing delivery of the vocal fire-works, especially 'Fors' e lui,' and without a suggestion of strain."

NEW YORK EVENING POST, Jan. 25:

"Mme. Graziella Pareto, whose debut in New York it was, disclosed a . . . very sweet voice, which she used with skill . . . 'Sempre Libera' was sung with brilliant technique and drew forth hearty applause, as did her singing of the 'Addio' in the last act."

NEW YORK EVENING JOURNAL, Jan. 25:

"Mme. Pareto's debut proved to be one of those rather delightful experiences of the questing operagoer that come upon him only too seldom; for she is a singer of charming art. She has those inestimable assets of youth, beauty and slenderness—altogether enough, indeed, to make a most appealing Violetta. Her florid singing in the first act was clean and velvety of tone, and contained not a little intermixture of real feeling, the last emerging into genuinely affecting vocal pathos later on. "The voice is agile and sure, if also somewhat deliberate of delivery, as is the practice with the coloratura clan nowadays."

THE NEW YORK SUN, Jan. 25:

"But luck remained with the company. A new soprano, Graziella Pareto, added to Spain's vocal record of the week in presenting an altogether charming Violetta. Her voice . . .



© Underwood & Underwood

was pure, true and sweet in quality. Moreover, she acted constantly, fanning her trills with a black lace fan and comporting her slender height about the stage with grace."

THE EVENING WORLD, Jan. 25:

"There was little hope springing in the reviewer's breast at thought of 'La Traviata,' the Chicago Company's bill for last evening at the Manhattan Opera House, but Mistress Mary had a surprise for the jaded taste when Graziella Pareto, a Spanish coloratura soprano, who was making her debut in America, as Violetta Valery, stepped onto the stage as though emerging from an old print. So quaint, so exquisitely charming was she in face, figure, poise and costume that we are inclined to hand her the blue ribbon for Camilles in the flesh."

THE NEW YORK EVENING MAIL, Jan. 25:

"Any devoted operagoer must feel that there has been a good deal of 'La Traviata' this season. But there was a new Violetta at the Manhattan last night when Graziella Pareto made her debut as the fragile heroine.

"She proved to be a charming young singer, with a fresh voice and a spontaneity that made the familiar 'Ah fors' e lui' almost piquant."

THE NEW YORK WORLD, Jan. 25:

"Certainly there has never been a younger Violetta, nor one more charming to see. If the Lady of the Camellias really looked like this, one begins to comprehend why she caused so much trouble in the Germont family."

"Miss Pareto's voice is flexible and of exquisite sweetness and clarity. She sang with much more expressiveness than is the wont of coloraturas and her top notes . . . were round and of perfect intonation. Her acting travelled safely in routine channels, but it was adequate; coupled with her beauty, it served to make her an effectively appealing figure. The audience received her with unmistakable signs of approval."

THE NEW YORK HERALD, Jan. 25:

"The presentation of this well worn opera, which steadfastly declines to become worn out, served to introduce a new coloratura soprano. Her name is Miss Graziella Pareto, a young singer who is at the outset of her career and has therefore had no profound experience. Tall and agreeable in appearance she pleased an audience that seemed to be not altogether acquainted with the traditional points for applause, but was eager to show its approval all the time."

THE GLOBE AND COMMERCIAL ADVERTISER, Jan. 25:

"Graziella Pareto, a Spanish soprano well known in Europe, sang for the first time in the United States in 'La Traviata' at the Manhattan Opera House last evening. She disclosed a small but pleasing voice and sang the familiar music well. She was also an agreeable picture to the eye in the voluminous raiment of the eighteen thirties."

THE EVENING TELEGRAM, Jan. 25:

"The most important was that of Mme. Graziella Pareto, a Spanish coloratura soprano, who for a decade or more has been known abroad. She was heard as Violetta. She has sung in most of the principal opera houses of Europe. Mme. Pareto is a charming actress."

NEW YORK HERALD, Feb. 7:

"Miss Graziella Pareto, who made her debut as Violetta, repeated an impersonation which gave pleasure to the audience."

NEW YORK TIMES, Feb. 6:

"In 'Traviata' the young Spanish singer, Graziella Pareto, again gave her graceful and appealing impersonation of Verdi's Violetta, with a personal charm of youth recalling rather the original of the character in Dumas's 'Camille.'"

NEW YORK AMERICAN, Feb. 7:

"In Verdi's opera, as at the earlier performance, Señora Pareto, excellent Spanish prima donna, again sang the part of Violetta, and in a manner that confirmed the very favorable impression of her previous impersonation."

NEW YORK WORLD, Feb. 7:

"The faithful Verdi was rushed to the res-cue, with consolatory effect. Miss Garden substituted a performance of 'La Traviata' with Graziella Pareto, the young soprano, who made such a favorable impression in the opera two weeks ago, in the title role."

Management: R. E. JOHNSTON

1451 Broadway, New York City

PAUL LONGONE, Associate

Still in the Field as Music's Missionary

John C. Freund Speaks Before the Theater Assembly and Also Addresses the Women's Philharmonic Society—Development of New Language in This Country Brings Grave Responsibilities—European Study No Longer Essential to Musical Education

TWO recent addresses which were made by the editor of *MUSICAL AMERICA* are fair samples of the missionary work which he is doing to arouse a greater interest in music with regard to its value in every human activity, to further the movement for a Ministry of Fine Arts, a National Conservatory of Music and most particularly to emphasize the fact that the time has come for us to assert our musical independence at least in the sense that we should stand up squarely for our own talent on the merits.

On Friday afternoon, Feb. 3, Mr. Freund spoke before the Theater Assembly of which Mrs. Christopher J. Marks is the public-spirited president, in the Hotel Astor ballroom, which was crowded to the doors. This organization is distinguished not only for its interest in dramatic matters, but for its interest in music. It has a ladies' choral under the competent direction of Christopher Marks, the well known musician and organist.

After a generous introduction by Mrs. Page, who was in charge of the afternoon, Mr. Freund began his remarks by referring to the great need of improving the diction of our players and singers. He told a number of humorous stories to illustrate the point and when he stated that not one in ten words of anything the singers sang ever got over the footlights, in fact that it was often impossible to tell what language they were singing in, round after round of applause testified to the force of his contention.

New Language Forming in America

He then showed how a new language was being formed in this country and that consequently it was of great importance that that language, in its formation, should be influenced, indeed dominated, by the highbrows instead of by the lowbrows. In connection with this, he referred to the notable service being rendered by Dagmar Perkins, who is the organizing spirit of the movement to this end.

World power, Mr. Freund said, had come to the United States, but with it came grave responsibilities. Already today, the English language was being spoken by more millions of people among the civilized nations than any other. It looked as if English would become the great language of inter-communication in the future.

He complimented the society upon its interest in the drama and especially upon its work in taking up individual plays and criticizing them and showed how much such an organization could do to sustain those managers who were anxious to produce the better class of plays and comedies.

He then discussed the musical situation in the country and showed the enormous development in appreciation of the better class of music that had come

in the last few decades. He referred to his discovery ten years ago of the fact that this country was spending more money on music than the rest of the nations put together and how we had progressed to a point where our musical industries led the world in quality as well as in quantity, how much had been accomplished by those two great American inventions, the player-piano and the talking machine. He showed the great development of music in the public schools, where it was necessary to begin. He then told a number of interesting anecdotes and stories to illustrate the difference between "the then" and "the now," how less than a generation ago the giving of opera meant bankruptcy in New York, while to-day before the opening of the doors at the Metropolitan there is an advance sale of over a million.

Not Necessary to Go to Europe for a Musical Education

Referring to the craze which still existed of sending our young talent to Europe for a musical education and "atmosphere," he stated that while that might have been necessary years ago, it was certainly not necessary now. Today we had just as good teachers among the Americans as well as the foreigners as they had abroad, in many cases better. True, so far as opera was concerned, there was still more opportunity on the other side of the ocean than here, but when it came to the bald statement that it was positively necessary to go to Europe for a musical education, that he considered was not only unjust but a libel on the many talents that we had here.

In referring to the great changes that the war brought about, he said that he believed that the reconstruction of the world on a higher, better and saner plane must come about through the influence of the women, who now had political power and were, therefore, able to influence legislation. That, however, was not enough. Their influence should be used to aid the cultural forces, in which music must ever take a leading part. These cultural forces would go far to civilize and indeed humanize humanity.

At the close of his address, he received long continued applause and the special thanks of Mrs. Marks, who presided.

Reception to Leila Hearne Cannes

Sunday afternoon last, Mr. Freund attended the reception to Mme. Leila Hearne Cannes, the president of the Women's Philharmonic Society, which was given at Carnegie Hall. The guests of honor, besides Mr. Freund, included Ethel Leginska, Mary Garden, Carolyn Beebe, Emma Thursby, Mrs. William Chapman, president of the Rubinstein Club; Baroness von Klenner, president of the Opera Club; Mrs. Harriet Foster Jenkins, Mrs. Theodore M. Hardy, Mrs. Henry Clark Coe, Edythe Totten, president of the Drama-Comedy; Mrs. Victor M. Johnston, Mrs. Noble McConnell, president of the Mozart Society; Laura Sedgwick Collins, Mme. Beatrice Goldie Corbett, Mrs.

Lowell T. Field, Dr. Frank Damrosch, Roberto Moranzone, conductor of the Metropolitan; Walter Bogart, George E. Shea, Mr. Viola, Miguel Castellanos and Mr. and Mrs. Leslie Hodgson.

An interesting musical performance was given. Mr. Serafini, the noted baritone, was to have given one of Mme. Leila Troland Gardner's charming songs, but was unable to do so on account of sickness, as was Edith Baxter Harper, one of whose numbers would have been Edgar P. Crissman's melodious "Spring Song." However, Mr. Claus, the violinist, gave the "Romance Andaluza" by Sarasate, followed by the "Cradle Song" of Schubert-Elman and Musin's exquisite *Valse de Concert*. This last he played so delightfully as to bring an encore. M. Musin's work brings out the charm, the delicacy and particularly the vitality of the Belgian school. The piano numbers of Mr. Bristol, a young man who played excellently, were the *Adagio* by Galuppi, *Minuetto* by van den Gheye, a Chopin Etude and Debussy's "Minstrels."

Mr. Freund's Address

Then Mr. Freund was called to the platform and gave an address on American music, much on the lines of his talk before the Theater Assembly. In his opening, however, he referred to something that Mr. Raftery had said the day before in the *New York American* to the effect that he had two hobbies, one the establishment of Ministry of Fine Arts and the other that we should prefer American musicians.

With regard to the Ministry of Fine Arts, Mr. Freund said he thought there was no need of appealing to such an audience as to its urgency. We were the only nation of any distinction in the world that gave no such official recognition and support to music, drama and the arts.

With regard to his other hobby, he insisted that he had been misunderstood or misquoted. He had never taken the position that we should prefer American musicians, composers and teachers. What he had said was that the time had come for us not to be prejudiced against our American musicians, teachers and composers as we certainly had been but to give them the recognition which was accorded to their own by other nations. Hitherto, we had been obsessed by an insane craze for everything foreign which went to the extent of permitting our finest talent to starve in our very midst. He told a number of stories to illustrate this point.

[Continued on page 21]



SERGEI KLIBANSKY

The Eminent Vocal Instructor

ANNOUNCES MANY RECENT ENGAGEMENTS FOR SINGERS FROM HIS STUDIOS

VIRGINIA REA

Just returned from most successful Western tour. Engaged for Cumberland, Md., Feb. 15. (Brunswick Records exclusively.)

LOTTICE HOWELL

Engaged to sing Prima Donna Roles with the Society of American Singers.

RUTH PEARCY

Soloist with Apollo Club, Asbury Park, N. J. Feb. 10. Engaged as soloist in the presentation of the "Holy City" in New York, Feb. 26.

MIRIAM STELMAN

Engaged for Pacific Coast tour of five months.

DOROTHY CLAASSEN

Engaged as soloist, in the presentation of the "Holy City" at St. Andrew's Church, New York, Feb. 19.

ELSIE DUFFIELD

Engaged as soloist, First Reformed Church, Brooklyn, N. Y., and Synagogue "B'nai Sholem."

FLORENCE KINGSLEY

Signed a contract to appear in the "Just Because" Company in New York this season.

SALVATORE FELDI

Will appear in the Shubert production "Rose of Stambul" in New York.

GRACE MARCELLA LIDDANE

Engaged for concert, Amsterdam, N. Y., April 24.

ALVEDA LOFGREN

In concert, Middletown, N. Y., Feb. 17.

ADELAIDE DE LOCA

Concert appearance in New York, Feb. 22.

Klibansky Studios, 212 West 59th St., New York City
(Master Classes, June and July, Cornish School, Seattle, Wash.)

Coaching for Singers (Concert and Opera)
Piano Instruction (Advanced Students)
Composition—Orchestration

LOUIS GRUENBERG
Studio: 603 Carnegie Hall, New York
(Appointments by letter requested)

L Messrs. John Alden Carpenter, George Chadwick, Walter Damrosch, Franz Kneisel and Leopold Stokowski, comprised the jury that awarded the Flagler Prize to Mr. Gruenberg for his Symphonic Poem "The Hill of Dreams."

YOUR
VITAL
NEED:

The necessity of a comprehensive guide to the musical resources of America caused us to publish MUSICAL AMERICA'S GUIDE for 1921. It has since become a library essential.

The demand for an annual edition of this book has resulted in

MUSICAL AMERICA'S GUIDE

for 1922

Edited and compiled by

John C. Friend

It is NOT a directory; it is a GUIDE.

Books have been published purporting to be directories. Their inadequacy was proved by the increasingly large correspondence received by MUSICAL AMERICA asking for information which they should contain. Their inadequacy made imperative the publication of MUSICAL AMERICA'S GUIDE.

In response to the question "Why Do You Not Issue A Guide?" contained in thousands of letters requesting all kinds of information received annually by us, we produced MUSICAL AMERICA'S GUIDE for 1921. A perusal of that volume will prove its worth to you as it has to the thousands who have found it indispensable.

We responded to the demand made on us for a standard, authentic guide. The music-loving public sponsored the idea of its publication. We executed their wishes.

MUSICAL AMERICA'S GUIDE is constructive, informative, educational, comprehensive, practical in size and format. Price \$2.00.

OUR PROBLEM HAS BEEN TO INCLUDE ALL THE MATTER WITHIN A VOLUME OF NOT LARGE DIMENSIONS. Therefore, only a limited number of advertising pages is available. *Advertising will be entered in the order of its receipt by us.*

THE RATES ARE:

1 page	\$150.00	$\frac{1}{2}$ page	75.00
$\frac{2}{3}$ page	100.00	$\frac{1}{3}$ page	50.00
$\frac{1}{4}$ page	37.50		

For further information address

ADVERTISING DEPARTMENT

"MUSICAL AMERICA'S GUIDE"

501 Fifth Ave., New York

In the Field as Music's Missionary

[Continued from page 19]

Music in the Factory

He also took up the power of music and particularly its ability to still much of what is known as labor's unrest, which was due to the fact that as we have taken the burden of labor from the back of man and put it on to the machine, we had made the work deadly monotonous, made the man just a part of a machine so that his work being unintelligent, he was left at the close of the day dispirited, hopeless, ready for the doctrines of the anarchist. He was glad, he said, to have been one of the very first to urge the introduction of music into the factory life, so that the mind might be on the music instead of on the soulless, monotonous job.

With regard to the use and indeed need of a Women's Philharmonic Society, too much could not be said. He told a story of how Mr. Stransky had come to him and had told him that he knew of a young woman who was so proficient that she could easily lead the Philharmonic Orchestra as concertmaster, but, on account of her sex, Mr. Stransky said it would be impossible for him, owing to existing prejudice, to give her a position even if such were vacant.

Mr. Freund said he believed that all talent should have the right of expression and we should not regard race or religion or sex in such matters—that there should be equal pay for equal work. This brought out a round of applause from the audience. He furthermore stated his conviction that the existence of a competent orchestra of women playing the better class of music would go far to break down the present prejudice against women having a place in such musical organizations. It would act as an example which would be followed all over the country. Why should a talented girl who could play a musical instrument be debarred from earning her living by reason of her sex? With the growth of population, increase of wealth in this country, there was plenty of opportunity, and therefore the cry that if women had such an opportunity they would displace the men and deprive them of a job was groundless.

Women Leading in Cultural Work

He told a number of stories to illustrate the difference between musical conditions in New York and indeed in the country but a few decades ago to give point to his argument that at our present rate of progress we should soon lead the world in music with our composers who would break away from the old ruts. They would cease merely following tradition and the old masters, but would strike out for themselves. And

why shouldn't we? We already lead in industry, in invention, in statesmanship, as was shown at the great Washington conference. Our lawyers, doctors, dentists, architects, had no superiors. We certainly lead in the enterprise of our business men, financiers, athletes and particularly in our splendid women who not only attended to their duties and raised families but found time, in increasing numbers, for public-spirited work. All over the country the women

are taking the lead in cultural work as well as in philanthropic work. Through their influence, through their idealism lay the great hope of reconstructing the world on a nobler and indeed saner plane.

Long continued applause followed his address.

The afternoon entertainment was to have been concluded with Mr. Linscott's singing a number of songs, but the writer of this article was forced to leave. The songs were: Scarlatti's "Gia il sole del gange," Milliliti's "Povero Marinar," Gordon Hatfield's "I Love Thee" and Carpenter's "Don't Care."

B. W.

Florence Macbeth Follows Operatic Appearances with Country-Wide Tour

(Portrait on front page)

ON a tour which will take her across the country and engage her in some sixty recital appearances, Florence Macbeth, the coloratura soprano of the Chicago Opera Association, has been demonstrating her gifts before ever-widening audiences. While in Los Angeles and San Francisco, Miss Macbeth plans to make several appearances with the Chicagoans and she will return to New York in May.

Miss Macbeth's reputation as a concert artist has been built up on her experience as an operatic singer, for it is practically only within the last few seasons that she has turned her attention to the concert stage. Having received her musical education entirely from an American teacher, who also taught her abroad, Miss Macbeth made her début

in London. In 1914 she achieved her first American appearance with the Chicago Opera Association as *Rosina* in "The Barber of Seville," and since then has sung practically every coloratura role in the operas produced by that company. During last season she sang eighteen performances with the Chicago forces in Chicago and New York, and followed this up with eighteen performances at Ravinia Park during the summer season.

Three years ago, Miss Macbeth determined to broaden her activities by entering the concert field, and, reducing the period spent with the opera forces each year, she has increased the time devoted to the concert stage. Last season her engagements approached the hundred mark. She plans to make a début at one of Europe's well known opera houses in the near future.

CUP FOR INDIANA SCHOOL ORCHESTRA

Hibberd Players Win Richmond Contest—Symphony in Fourth Program

RICHMOND, IND., Feb. 13.—The Hibberd School was awarded the cup presented by Lee B. Nusbaum to the grade school orchestra making the best showing at a yearly contest initiated on Jan. 26. Nine orchestras played before a big audience in this contest. Frank Holland, Clifford Piehl and Delbert Renk were the judges. The annual contest was staged in January, instead of March, as originally arranged. Each youthful orchestra played "In the Starlight" and a second composition selected by itself. The name of the winning orchestra is engraved on the cup.

The Richmond Symphony, at its fourth concert on Jan. 30, as conducted by J. E. Maddy in a program drawn from the works of Beethoven, Thomas, Bizet, Massenet and Strauss. James Hamilton, young American tenor, was recalled repeatedly, the audience being delighted by the rich quality and freshness of his voice.

Rachmaninoff, composer and pianist, appeared here on Feb. 2 before an audience estimated at 2500, under the auspices of the Women's Club and Walter Fulghum. The pianist was recalled many times after each group in his program.

Lester's Indian operetta, "Se-a-Wanna," was given at the High School Auditorium recently under the auspices of the music section of the Women's Club, before a large audience. The performance was directed by Mrs. Lloyd F. Harter, who was also one of the soloists.

Mrs. Ada Minneman, soprano, was the chief soloist, and a big chorus included Mrs. Fred J. Bartel, Mrs. F. W. Krueger, Mrs. Frank Davis, Mrs. Dempsey Dennis, Mrs. Ray Longnecker, Halsey Harold, Mrs. W. H. Romey, Elizabeth Marvel and many others. Lucile Steers gave a solo dance, assisted by Myra Dennis, Ellen Bartel, Eleanor Collins, Katherine Myers and Beverly Harter and other dancers.

The prologue was read by Ruth Peltz; Mildred Nusbaum and Gertrude Kirkpatrick, pianists, also assisted. Laura Gasten gave a general talk on the character of the music and Alice Knollenberg, president of the music department, introduced the speakers.

Leaders in the musical life of the town, who are members of the First English Lutheran Church, were given a dinner recently and toasted for their disinterested work for church music, Dr. F. W. Krueger presiding. Lee B. Nusbaum, who has been connected with the music of the church and the community for the past thirty-five years, spoke on the historical phases of local church music, and Miss Knollenberg, organist, and president of the Music Study Club, spoke from the organist's standpoint. Addresses were also given by E. M. Hass, W. H. Romey, Adam Bartel and Mrs. Nusbaum. E. G. W.

BOISE AUDIENCE HEARS ALTHOUSE IN RECITAL

Gruen Assists Tenor in Iowa Program—Chorus Heard in Cantata—New Hall Nears Completion

BOISE, IDAHO, Feb. 12.—Paul Althouse gave a recital in the Mosque, Jan. 28, under the direction of the El Korah Patrol. Despite a bad cold, Mr. Althouse gave a delightful program and was liberal with encores, presenting as a climax, Kramer's "Great Awakening." Rudolph Gruen, with his accompaniments, gave fine support to the artist.

Weber's "Jubilee" Cantata was presented by the Boise Civic Chorus as a regular number on the lecture course. The work of orchestra and chorus was noteworthy. Raymond Pittenger was concertmaster and E. A. Farner conducted. A trio composed of Robert Ballot, violin; Alan Johnson, 'cello, and Ethel Moul Elam did splendid work in two numbers. Mr. Ballot also played a Bruch Concerto. This concert was given in the Methodist Church before a packed house.

More than eighty-eight papers were found to be perfect in the school memory contest which ended on Feb. 1. Thus far no awards have been made.

With the rapid completion of the new High School Auditorium, it is expected that this city will have a place available for concerts, holding about 1500.

New officers were elected by the Idaho Music Teachers' Association for the Boise branch last week. Maud Lowery Cleary was re-elected president; Mrs. Charles B. Cross, secretary-treasurer. This branch, which meets once a month, has a local teacher as speaker at each session.

Albert J. Tompkins, violinist, has organized a concert orchestra to be known as the civic organization and has begun rehearsals with a membership of twenty-five pieces. It is expected to fill a long-felt want in the community.

Plans have been begun by the Civic Festival Chorus for a week of music to be held in May. O. C. J.

HEAR MACBETH AND SEAGLE

Vocalists Give Joint Recital—Award Le Cercle Gounod Piano Prizes

NEW BEDFORD, MASS., Feb. 13.—Florence Macbeth and Oscar Seagle gave a concert on Jan. 28, in the Olympia Theater, under the auspices of the New Bedford Musical Association, of which Mrs. Henry Bert is president. A feature of the program was Miss Macbeth's singing of "Evening Song" by Edgar Allen Barrell, Jr., a gifted young composer of this city, who received an ovation for his work. George Roberts, for Miss Macbeth, and Frederick Bristol, for Mr. Seagle, proved admirable accompanists. A large and highly appreciative audience attended.

Alberta Campbell, daughter of Elwin G. Campbell, principal of the Middle Street School, was adjudged the winner of the first prize of thirty-five dollars in gold given by Le Cercle Gounod for piano students of this section, at its final contest, recently. Annie Aviey won the second prize of fifteen dollars in gold, while honorable mention was given to Manuel Perry. Felix Fox of Boston acted as judge. Miss Campbell has been studying with Heinrich Gebhard of Boston, and was formerly a pupil of Mary Louise Smith. The other winners are pupils of Edgar Barrell of this city. A. H. K.

KATHRYN MEISLE

at St. Joseph, Feb. 3

"A voice of such beauty as that possessed by Kathryn Meisle is not heard twice in a lifetime. It has incredible depth and seems unfathomable and gives to its wondrous sweetness a background full and rich."—St. Joseph News-Press, Feb. 4, 1922.

SOME RECENT BOOKINGS

Handel & Haydn.....	Boston	March 12
Harmonie Club	Cleveland	April 25
May Festival	Ann Arbor	May 19

Miss Meisle is under the Exclusive Management of
Concert Direction M. H. HANSON, Inc.
437 Fifth Avenue, New York



American Institute of Applied Music
Metropolitan College of Music
Kate S. Chittenden, Dean

Spring Term Opens March 13, 1922

All former students are invited to attend a meeting on Friday, February 24th, at 8:15, to organize an Alumni Association.
212 West 59th St. J. Lawrence Erb, Managing Director

Penelope Davies and Henry Souvaine on
Pacific Coast Tour

Penelope Davies, mezzo, and Henry Souvaine, pianist, are still engaged on a successful Pacific Coast tour. They will return to New York about March 1, and will fill Eastern engagements. Miss Davies has been engaged for the spring concerts of the Ottawa Symphony on March 22 and 23.

The School of Experience

An institution where young men and women acquiring operatic repertoire can

Individually Interpret

their roles on the stage of the Miniature Theatre under the personal direction of Mr. Milton Aborn.

For further particulars
and catalogue address
Secretary: 137 West 38th St., New York
Fitz Roy 2121

DANIEL MAYER

ANNOUNCES THAT

ERNA
RUBINSTEIN

The Greatest Violinistic Sensation of the Season Will Be Available Until May and Throughout Season 1922-1923.

Following Her Debut with

THE NEW YORK PHILHARMONIC ORCHESTRA
WILLEM MENDELBERG, Conductor
FEBRUARY 3rd

The New York Press Acclaims Her Unanimously

IT TAKES A GOOD DEAL TO AROUSE A FRIDAY AFTERNOON AUDIENCE, BUT ERNA RUBINSTEIN DID IT. WITH EYES CLOSED ONE COULD HAVE EASILY IMAGINED ITS BEING PLAYED BY ELMAN, OR EVEN BY HEIFETZ.—H. T. Finck in *The New York Evening Post*.

IS EXTRAORDINARY, INDEED. HER PERFORMANCE OF MENDELSSOHN'S CONCERTO, IN FINGER-TECHNIQUE, PHRASING AND A CERTAIN "SPEAKING" QUALITY WOULD HAVE DONE CREDIT TO A MORE MATURE PLAYER.—*New York Times*.

THE PLAYING OF AN ARTIST RIPE IN KNOWLEDGE AND FEELING AND MARVELOUSLY TRAINED IN TECHNICAL SKILL. SHE WAS APPLAUDED TO THE ECHO.—H. E. Krehbiel in *The New York Tribune*.

A Tribute from William Mengelberg



Feb. 8th. 1922.

Mr. Daniel Mayer,
Aeolian Hall,
New York City.

My dear Mr. Mayer:

I congratulate you on having made arrangements to manage Erna Rubinstein.

I consider she is one of the greatest violin geniuses to come under my notice during all my long experience and for this reason I felt it a privilege to introduce her to the American public on my return this season.

Erna is to me the ideal of what a violinist should be, in fact to use the American expression she is 100%.

Wishing you every success,
I remain,

Yours sincerely

Exclusive Management, Daniel Mayer, Aeolian Hall, New York
STEINWAY PIANO



HER TONE IS BEAUTIFUL, HER INTONATION EXCELLENT. SHE HAS A MUSICIAN'S SENSE OF RHYTHM AND A FINE PERCEPTION OF PHRASING. HER PERFORMANCE OF THE MENDELSSOHN CONCERTO WAS EXQUISITE. HER DEBUT WAS A DELIGHTFUL INCIDENT OF THE SEASON.—W. J. Henderson in *The New York Herald*.

SHE HAS THE POISE OF A KREISLER. BUT MOST IMPORTANT OF ALL, SHE IS A REFINED, CULTIVATED MUSICIAN IN WHOSE HANDS MUSIC BECOMES BOTH RHYTHMIC AND EMOTIONAL. SHE IS A REMARKABLE ARTIST.—*New York Evening Telegram*.

HER TONE WAS A CRYSTAL STREAM WITH STEELY LIGHTS THROUGH IT AND THE CERTAINTY, VIGOR AND IMPULSE OF HER PLAYING COMMENDED A STARTLED ADMIRATION. THE OBVIOUS THING IS TO CALL HER THE LITTLE FEMALE HEIFETZ, FOR IT IS PLAYING LIKE HIS.—*New York Journal*.

SHE GAVE A PERFORMANCE THAT WAS EXTRAORDINARY FOR ITS FULLNESS OF TONE, ITS MATURITY OF PHRASING, ITS VITALITY. THE SLOW MOVEMENT SANG WITH AN AUTHENTIC EMOTION, UNTARNISHED BY SENTIMENTALITY. THE ALLEGROS DANCED ON UNERRING FINGERS AND AN UNCANNY POISE COMMENDED THE WHOLE.—*New York Sun*.

CINCINNATI GIVES OVATION TO YSAYE

Welcomes His Decision to Stay
for a Year—Casals Plays
with Orchestra

CINCINNATI, Feb. 11.—Eugen Ysaye received an ovation when he appeared to lead the Cincinnati Symphony at its concert on Feb. 4. This demonstration was a recognition on the part of the large audience that he had signed a contract to remain as conductor of the Symphony for another year.

Under his baton, the players gave a fine interpretation of a Mozart Sym-

phony. A novelty, "The Bees," by Théophile Ysaye, brother of the conductor, was included in the orchestral program, which closed with an excellent performance of the Beethoven "Leonora" Overture No. 3.

Pablo Casals, 'cellist, was assisting artist. He appeared in a Lalo Concerto; and after the "Kol Nidrei" of Bruch there was an appreciative fanfare from the rising orchestra, and the artist was compelled to give an encore, choosing a Bach Sonata for 'cello, unaccompanied.

The concertmaster of the orchestra, Emil Heermann, is leader of the College String Quartet, which gave a concert at the Odeon Theater on Feb. 2. The pro-

gram consisted of the Piano Trio, Op. 99, of Schubert; two movements from a Quartet by Borodine, and the Piano Quintet of Schumann. The piano soloist in the Schubert and Schumann works was Ilse Huebner, a member of the College of Music faculty, and a pupil of Leschetizky.

The Women's Musical Club, Dell K. Werthner, president, gave a concert at the home of Mrs. Emma B. Scully on Feb. 1. The program was drawn from works of Richard Strauss; and excerpts from "Don Juan" and "Till Eulenspiegel" were played, and a number of the composers' songs were sung.

Charles Heinroth, organist of Pittsburgh, guest member of the faculty of the College of Music, gave a fine recital at the East Hill High School Auditorium on Feb. 7.

LAWRENCE, MASS., HOLDS ITS FIRST MUSIC WEEK

Boston Ensemble, Many Recitalists, and Local Choir and Bands Figure in Comprehensive Programs

LAWRENCE, MASS., Feb. 10.—Music Week was observed for the first time in this city from Jan. 22 to 28. The elaborate preparations made by Robert E. Sault, public school music director, and his corps of assistants were entirely fulfilled.

A gala concert in the Colonial Theater on Sunday evening opened the week, Marianne Godbut and Annette Luvick, sopranos, and Joseph Patterson, tenor, were the participating artists, while the assisting organizations were the Pacific Mills, Mazzini, Bellini and St. Anne's Bands and the Pacific Mills Orchestra. A music memory contest, in which high school pupils and students in the upper grammar grades participating, was held in the City Hall on Monday night.

In the Lawrence Street Congregational Church on Tuesday, Edwin Lemare, municipal organist of Portland, Me., gave an enjoyable recital, under the auspices of the Chadwick Club.

The third program in the series of Young People's concerts was given in the City Hall by the Boston Symphony Ensemble on Wednesday afternoon and evening, when Mr. Sault gave short explanatory talks. Albert Edmund Brown, baritone, formerly director at Lowell Normal School, gave a free song recital in the City Hall, on Thursday evening, under the auspices of the White Fund.

The most important event of the week, from a local viewpoint, was the concert on Friday evening when a large local chorus, assisted by local soloists and orchestra, gave Fletcher's Fantasia on Wagner's "Lohengrin" and Hadley's "The New Earth." Mrs. Leon G. Beeley, soprano; Ella Wainwright, contralto; Herbert Proctor and Harry Wilkinson, tenors; Neal Webster, baritone, and Philip Carr, bass, were the soloists. The orchestra played the overture to "Martha." Mr. Sault conducted.

Several theaters, clubs and business houses also had special musical programs during the week, and music teachers conducted recitals.

Charles Courboin, the French organist, gave a highly successful recital in Phillips Academy, Andover, on Jan. 31, under the management of Carl F. Pfatteicher, director of music at the Academy.

A. M.



SZYMANOWSKI?

His second symphony was performed recently in New York by the Boston Symphony Orchestra. Do you know anything about him?

Read "Karol Szymanowski" by
Zdzislaw Jachimecki

HEINRICH HEINE?

Who wrote more entertainingly and brilliantly about music than he?

Read "Heinrich Heine's Musical Feuilletons" with preface by O. G. Sonneck

Both Included in

The Musical Quarterly

For January, 1922

75 Cents per Copy

Helen Teschner Tas

is

"a musicianly fiddler of intelligence and expressive tonal appeal."

Quoted from
The Troy Record
January 19, 1922

Manager
H. GODFREY TURNER
1400 Broadway, N. Y.

Wherever ELLY NEY Has Played



Photo by Underwood & Underwood

ELLY NEY Has Been Acclaimed in This Fashion

NEW YORK (14 times)

To the degree that a reproducing musician can penetrate to the heart of a composer's works and republish his message he is an artist. Failing to do that he is little more than a handcraftsman; but he cannot so penetrate and so publish without mixing with his proclamation some of himself—his personality. Thence comes the vitalizing element; it is thus that he becomes himself a creative artist—a recreator.

Mme. Ney is an interpreter of this order, and therefore she is an artist. She is not heard with pleasure because of her fine command of the mechanical art of pianoforte playing, but because she apprehends the beauty of the composer's purposes, with their burden of beauty and expressiveness, and makes her hearers comprehend as well as apprehend them. So she presses the truism of reposefulness, beautiful symmetry and varied loveliness of tone upon nearly everything that she plays.—H. E. KREHBIEL, *N. Y. Tribune*.

DETROIT (Twice)

All the emotions of a mystic and poet, she possesses, and masters. She rides the storms and makes them obey the artist's will. All the technical skill of the great virtuoso is hers. It is only an implement in her hands for greater things, and not a display in itself.

Her music is amazing. It is worth pawning an overcoat to hear. Rhythms as stately as Grecian colonnades; little trickling tunes like limpid waterfalls; staccato as light as the tripping of elfin dancers on dewy hills; thunderous fortissimos like the crash of surf upon the rocky coast; while the pulsing heart of aspiring mankind—the music spirit—is beating through it all. It is hard to imagine a greater than Elly Ney.—ALLEN S. RAYMOND in *Detroit Journal*.

ATLANTA

Seldom has an artist brought forth such enthusiastic pleasure and praise. She is the impressionistic artist, laying on her brush with broad strokes, intent on the bigger aspects of her subject's. She is concerned more with intriguing the imagination of her hearers than with a mere tickling of their ears with honeyed tone.

Her Beethoven was abysmal—so fearlessly, so profoundly did she bring out its passion. Human, too, was her Beethoven. Has a sonata of the great master's ever been laid so open like a book before?

And perhaps the surprise of the whole program was the A Flat Valse of Chopin. Did you not like it, iconoclastic as it seemed, played like a Debussy mood, rather than with the sparkle, the brilliance of drawing room light?

And then there was the Schubert group, which, after the tour de force in the Brahms sonata and the majesty of the Beethoven, was a graceful relaxation; musical in the purest sense, and leading up to the Chopin, études, impetuous in their fervor.—LOUISE DOOLY in *Atlanta Constitution*.

CHICAGO (4 times)

She is a personality and an artist of distinction. As soon as you hear her strike a chord you realize that here is an artist of individual viewpoint and great technical powers. She expresses her meaning through music for the piano, but in the academic sense she does not play the piano. Not that she could not, since when it suits her purpose she shows startling technical brilliance.

But she is interested in other things, primarily in setting forth the meaning of the composer as she conceives it. Not with the purpose of any bizarre exhibition of personal idiosyncrasies, but with fine sense of freedom she dares to give herself into the spirit of the music. She has the grand manner, and what she does is always worth listening to.—*Chicago Evening Post*.

Her playing again showed her to be the most notable, the most magnificent and the most beautiful figure Chicago has seen on the recital platform in years. Her technical equipment is of that lavish sort which is only half used much of the evening. And her personality glows through her playing with a warmth that sets her among the greatest artists the world has seen.—*Chicago Daily Journal*.

BOSTON

She showed at once her authority and her poetry as an interpreter. Mme. Ney has breadth and brilliancy when it is appropriate, as in the scintillating measures of Chopin's Waltz or the thunderous octaves of the Polonaise, but she has an exquisite sense of tone-color and above all the greatness of true simplicity. One waits a long time to hear the A flat impromptu of Schubert played with such haunting beauty, such naive, Schubertian emotion. It would be a pleasure to particularize about Mme. Ney's performances. It must be enough to say here that the public is evidently the gainer by another pianist of individuality and of the highest rank.—OLIN DOWNES in *Boston Post*.

MONTREAL

Madame Elly Ney came, saw and conquered a Montreal audience in the St. Denis Theatre, last night. She is everything that the advance announcements had claimed for her, and more, and Mr. J. A. Gauvin deserves special thanks for giving local music lovers an opportunity of hearing such an outstanding figure in the musical world.

Not Paderewski himself could crash out sonorous chords with more tempestuous power than she exhibited last night. But while she showed herself to be possessed of masculine power she has also truly feminine delicacy in emotional interpretation. Her touch is marvellously expressive, while her phrasing is both lovely and correct.—*Montreal Herald*.

The already very celebrated pianiste confirmed the reputation which she has won, and gave in the fullest measure of her talent. The ovation at the end of the program was such that she was compelled to play several encores.—*Montreal Le Devoir*.

Bookings Now Available for Season of 1922-23

ELLY NEY is under the exclusive management of

The INTERNATIONAL CONCERT DIRECTION, Inc.

Milton Diamond, Director

16 West 36th Street, New York City

Chickering Piano

Brunswick Records

Musical America's Open Forum

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Editor MUSICAL AMERICA.

Proposed Tax on Musical Entertainments

To the Editor of MUSICAL AMERICA:

Just a few points aenent the outrageous attempt of Mr. Fordney and his Committee of Ways and Means in Washington to foist upon an already overburdened public a tax of twenty per cent on admissions to concerts, etc.

What are the managers in general doing? Are we to be practically put out of business?

As one of the reputable and responsible local musical managers in the principal cities of the United States I have like the others presented the world's most notable musical artists and combinations in the hope of educating the people to support and appreciate the best in music and art. To do this in most communities requires years of patience and untiring effort and in most cases a financial loss. In Scranton, as also in many other cities, the general public was gradually giving such support and encouragement as would eventually make it a musical center.

The imposition of a war tax of ten per cent on admissions along with other adverse conditions during the past five years has proven a burden such as to reduce the attendance greatly and to make it almost impossible to continue to present high class attractions. The patronage of high class musical attractions comes largely from a class who are unable to afford to be unreasonably taxed in addition to the prices of admission which it is necessary to charge. Doubling the present tax will prove prohibitive to a majority of patrons, many of whom are students and those who cannot afford such a tax.

It seems almost incredible that such an injustice can be permitted to become a law and thus cause many of the legitimate managers and producers of the country to give up the business and close the concert halls.

CHAUNCEY C. HAND.
Scranton, Pa., Feb. 12, 1922.

On Arriving Late at the Opera

To the Editor of MUSICAL AMERICA:

It is perfectly easy for Hawkins II to recommend that late-comers to the opera should be shot. He is evidently a man of wealth—only one of that class could write so dictatorially—and not being obliged to work for his living, he has nothing else to do than consult his watch leisurely and make up his mind as to his choice of theater. But I am a working-girl, anxious to hear good music, yet compelled by necessity to toil all day in a department store, then engage in a wild rush home, bolt some food, and rush back to the city, and when I arrive at the theater almost exhausted a few minutes late, I am forthwith held up to condemnation by Hawkins II as a clodhopper. What am I to do? Will he tell me what he would do in my case, which is merely typical of hundreds of others in this city.

JANE.
Jersey City, N. J., Feb. 14, 1922.

Credit to Authors

To the Editor of MUSICAL AMERICA:

Is there any more reason why the name of the author of poems to which songs are written should be omitted from programs than that of the composer? Do the artists ever stop to think that if there were no poem there would be no song? Evidently not or they might more frequently give credit for the authorship. Probably Goethe and Schiller do not care much whether their names are put on programs or not, but there are poets now living who do care a lot because it is difficult to get one's work known and every little bit of publicity helps. A song, the words of which were by me,

was recently sung in New York by one of the most prominent singers now before the public. No credit was given for the verses, but they must have made some impression because the composer had numerous inquiries as to their authorship.

STRUGGLING POET.
New York City, Feb. 14, 1922.

Stealing Our Songs

To the Editor of MUSICAL AMERICA:

"When you and I Were Young, Maggie," is an American song, and like many another good American work, has been pirated by some unscrupulous old-country music-publishing houses and printed without giving proper credit to author, composer or copyright notice. Hence "Maggie's" appearance in an Old Scottish collection!!!

GEOFFREY O'HARA.
Chicago, Ill., Feb. 12, 1922.

American Singers at Metropolitan

To the Editor of MUSICAL AMERICA:

What is happening over at the Metropolitan? The prominent American singers there to-day are conspicuous by their absence. In the last few years the list of those who have left includes: Riccardo Martin, Louise Homer, Mabel Garrison, Edith Mason and now Geraldine Farrar. Who or what is responsible for the fact that one by one they all drop out and their places are taken by foreigners? There really are some good American singers after all!

LAURA F. CONWAY.
New York City, Jan. 30, 1922.

For An Amateur Quartet

To the Editor of MUSICAL AMERICA:

For some time past I have been endeavoring to secure a violinist and a viola player for an amateur string quartet, but unsuccessfully.

It has just occurred to me that I may meet with better success through the medium of your paper and I shall be grateful indeed if you will be good enough to public this letter in your col-

umn.

umns. Perhaps it may catch the eye of someone who would be interested.

J. H.

New York City, Feb. 12, 1922.

Organist Courboin

To the Editor of MUSICAL AMERICA:

First let me say that we do so enjoy your most interesting magazine and the good work done by your editor. Let me also say that we have been constant readers of Mephisto's Musings for a number of years and have greatly enjoyed them.

We like what he said about Charles M. Courboin, the noted organist, but notice that he appears to be misinformed about Mr. Wanamaker bringing him over to this country. Mr. Courboin was, until Jan. 1 of this year, the organist of the First Baptist Church of Syracuse, where he has been for six or seven years. Syracuseans feel a sort of pride in him and since he first made his home in Syracuse after his marriage, we feel that in a measure he belongs to us.

Did you know that Dr. Russell of Wanamaker's graduated from the Fine Arts College of Syracuse University and that his wife is also from Syracuse?

It may also interest you to know that there were about 1200 people at the matinée recital given by Mr. Courboin and they packed the auditorium. Additional chairs had to be put on the platform. He played wonderfully.

KITTIE S. CHADWICK.
Syracuse, N. Y., Jan. 30, 1922.

How It Works Out

To the Editor of MUSICAL AMERICA:

Since Mr. Freund's visit to Williamsport, the music in our schools has developed surprisingly. Music, previously a minor subject, is now, under the direction of Miss Kies, a major subject, receiving equal credit with the other subjects in our curriculum.

As a member of the Glee Club, I can fully appreciate the great advance we have made as a musical organization since Mr. Freund's influence was felt here.

Mrs. Reider, the supervisor of music, has directed several Glee Club concerts, which have so enlightened the public and awakened such enthusiasm that they have at last attempted a movement which has been in the past a dream, now a reality. Our aim is to place a ten thousand dollar organ in the Williamsport High School. This movement is one of the results of the interest Mr. Freund showed in us and is an outgrowth of his message to the public here.

N. ROSS PARKER.

Williamsport, Pa., Feb. 7, 1922.

What an Old Farmer "Way Down in Alabama" Says

Dear MEPHISTO:

Think of it! An old farmer, "Way down in Alabama," not knowing one note from another, and never having been inside of an opera house, and yet, I read every line of MUSICAL AMERICA, every week, look forward to the "Musings of Mephisto," with the longing of a hungry hound toward a "fox pie."

In your issue of Feb. 4, page 8, fourth column, you say: "So if financial supremacy has been transferred from the old world to the new, it looks very much as if artistic and operatic supremacy has also come to us." Possibly it's another case of "the constitution following the flag."

My trouble like that of a good old woman near me, is that I can never tell when you folks musical are in "yer nest." To illustrate: Was the critic of the Chattanooga Times in earnest when he wrote up Farrar, during her visit there, or simply exploiting his rhyming propensities when he said:

Now Geraldine, here's what I mean
It's the way you do when you hug him
You vamp him too long when singing
your song.

Persist in such force, he'll get a divorce.
If it were so, that you would let go.
When you are thru, then, that would do.

Then I could make rhymes for the
Chatt. Times,
The rest of my days, singing your
praise.

Be this as it may,
And Atlanta cry horror—
Three cheers! three cheers!
For our own great Farrar!
Your truly, C. H. BROWN.

P. S.—Americans love music whether they know a note or not.
Bridgeport, Ala., Feb. 12, 1922.

Musical America's Question Box

In this department MUSICAL AMERICA will endeavor to answer queries which are of general interest. Obviously, matters of individual concern, such as problems in theory, or intimate questions concerning contemporary artists, cannot be considered.

Communications must bear the name and address of the writer. Address Editor, The Question Box.

Song from "The Charlano"

Question Box Editor:

I should like to know in what comic opera of about twenty-five years ago, occurred a song with the chorus, "Love dies when winter skies are grey."

G. R. F.

Salina, Kan., Feb. 10, 1922.

The song is "The Faithless Knight and the Philosophic Maid" and it is from John Philip Sousa's "The Charlano," produced in 1897, with De Wolf Hopper and Nella Bergen in the principal rôles.

?

The Mezzo-Soprano Voice

Question Box Editor:

1. What is the range of the mezzo-soprano voice? 2. Of the contralto? 3. Would you advise a girl of fifteen to take lessons when her voice has a range from G below to G Sharp above the staff?

L. A.

Toronto, Feb. 11, 1922.

1. It is difficult to assign any hard and fast range to any type of voice, but vaguely speaking, a mezzo should sing from B Flat below the staff to B Flat above. 2. From G below to A or B Flat above. 3. There is no reason why she should not study with a competent and careful teacher.

?

On Various Matters

Question Box Editor:

1. At what point in the study of the piano should scales be given? 2. Are there being given at present any free courses in which the orchestra and orchestral compositions are taken up? Also of chamber-music and quartets? 3. Can you recommend any standard and comprehensive book dealing with every phase of the orchestra as well as one covering the fundamentals of simple harmony through involved orchestration and the advanced forms of writing music?

A. L.

New York City, Feb. 6, 1922.

1. Almost from the very beginning. 2. Not that we know of. 3. "Instruments of the Modern Symphony Orchestra" by Emerson Whithorne; "Music and Musicians" by Lavignac; "Orchestration" by Cecil Forsyth. There are excellent text books on harmony by Percy Goetschius, Sir John Stainer, Ebenezer Prout and Richter.

?

Varia

Question Box Editor:

1. How many pianos were used at the Moszkowski benefit concert? 2. Were they all tuned alike? 3. What was the advantage if not more than two pianos were played in unison? 4. Kindly suggest some concert piece in good rhythm of waltz time.

C. T. JR.

Cleveland, Ohio, Feb. 8, 1922.

1. Thirteen. 2. Yes. 3. There were various combinations, and in one number all thirteen played together. 4. Waltzes in A Flat and E by Moszkowski; "Pas des Fleurs" from "Naila" by Delibes. "Valse des Fleurs" from "Casas Noisette," by Tchaikovsky.

?

How to Pronounce Them

Question Box Editor:

Will you kindly indicate to me the pronunciation of the names of the following singers: 1. Aureliano Pertile; 2. Vincenzo Reschiglion; 3. Beniamino Gigli; 4. Jose Mojica; 5. Claire Dux; 6. Maria Ivogün; 7. Tito Schipa; 8. Désiré Defrère; 9. Marie Jeritza? L. S. D.

New York City, Feb. 12, 1922.

1. O-reel-yon-o Pair-teel-ay (accent on first syllable of last name; final syllable rhyming with "say"); 2. Vinn-chent-so (accent on second syllable) Ress-kee-lee-onn (accent on second syllable); 3. Benn-yah-mee-no (accent on third syllable) Djeel-ye (accent on first syllable); 4. Ho-zay Mo-chee-kuh (accent on first syllable, the "ch" having a hard gutteral sound); 5. Claire Dooks; 6. Maria Ee-voh-ghinn (accent on first syllable); 7. Tee-toh (accent on first syllable); 8. Skee-puh (accent on first syllable); 9. Marie Yeh-ritt-zuh (accent on second syllable).

?

Orchestras and Their Conductors

Question Box Editor:

Please publish a list of the best known European orchestras and their conductors.

E. J. G.

Fort Wayne, Ind., Feb. 10, 1922.

In Paris: Concerts Colonne, conductor, Gabriel Pierné; Concerts Lamoureux, Camille Chevillard; Concerts Pasdeloup, Rhené-Baton; Conservatoire, Philippe Gaubert. In London: New Symphony, Sir Landon Ronald; Queen's Hall, Sir Henry Wood; London Symphony, Albert Coates; Berlin Philharmonic, Arthur Nikisch (until his recent death); Vienna Philharmonic, Felix Weingartner; Konzertverein, Vienna, Ferdinand Löwe; Concertgebouw of Amsterdam, Willem Mengelberg; Konigsberg Orchestra, Ernst Kunwald; Augusteo, Rome, Bernardino Molinari.

?

The Mixture Organ Stops

Question Box Editor:

What is meant by a "mixture" in organ music?

H. A. J.

Waco, Tex., Feb. 1, 1922.

The mixture stops on an organ have from two to five ranks of pipes for each key. These are tuned to the natural harmonics of the fundamental note.

TRIUMPHANT ON TWO CONTINENTS!

MISCHA ELMAN

CELEBRATED RUSSIAN VIOLINIST



SEASON 1920-21

FAR EAST and ORIENT

Engaged for 60 Appearances

SEASON 1921-22

EUROPEAN TOUR

Engaged for 84 Appearances

SEASON 1922-23

AMERICAN TOUR

BOOKING NOW

STEINWAY PIANO

For Terms and Dates, Write to

S. HUROK

AEOLIAN HALL, NEW YORK

TERRE HAUTE WELCOMES MODERN CHAMBER WORKS

New York Organization Gives Works of Taylor, Scott and Grainger—New Theater Initiated

TERRE HAUTE, IND., Feb. 11.—The Chamber Music Art Society of New York City gave a recital at the auditorium of Saint-Mary-of-the-Woods, Jan. 29, before a large audience. The ensemble presented Deems Taylor's suite, "Through the Looking Glass," Cyril Scott's "Lotus Land" and Grainger's "Molly on the Shore." "Looking Glass

Insects" from the Taylor Suite aroused special interest, and numbers by a smaller combination of instruments were given.

The recent opening of the Indiana Theater, said to be one of the three largest motion picture theaters in the country, was of interest to local music lovers. According to the manager, Theodore Barhydt, music will be featured, and an excellent orchestra of twenty pieces will alternate with the \$40,000 Wurlitzer organ in presenting the musical features. W. Remington Welch, until now organist in one of the large motion picture theaters in Detroit, will be organist and a series of morning organ recitals are to be instituted there.

The Boys' and Girls' Glee Clubs of Garfield High School presented the operetta "The Maid and the Middy," under the direction of the music supervisor, Lucy Arthur, on Jan. 26 and 27, at the school before packed houses. The performance surpassed anything yet attempted by the music department. The Garfield orchestra assisted and the Garfield Lyceum Trio gave one number.

Evangeline Harris, soprano; Virginia Fleming, pianist, and a male quartet, all colored musicians, gave the recent Sunday evening Open Forum recital.

L. E. A.

KREISLER APPLAUSED BY COLUMBUS, OHIO, THRONG

Local Singers Heard in Operatic Arias and Choruses at Women's Club Matinée

COLUMBUS, OHIO, Feb. 11.—A capacity audience greeted Fritz Kreisler at his recital in Memorial Hall on Jan. 30. This was the fourth or fifth appearance of the violinist here, and his hearers were as enthusiastic as ever. The program included numbers by Mendelssohn, Bach, Tartini, Dvorak, Schubert, Dawes and the violinist himself. The "Melody" by Dawes would have won commendation on its own merits, apart from the fact that the audience wished especially to honor a native Ohioan. Several encores were given by the violinist. Carl Lamson was a brilliant accompanist.

Opera day at the Women's Music Club matinée brought forward a number of local singers, who gave familiar arias and choruses. Mrs. James Taft Daniels, Mary Thompson Murray, Mrs. Arlington C. Harvey, Roswitha Smith, Mrs. Arthur B. Collmer, Miss Wilson, Miss Michel, Mrs. Woodruff and Mrs. Smith contributed to the program. Accompanists were Leila Brown, Gertrude Schneider, Mildred Burch and Gladys Pettit Binstead. The chorus was under the conductorship of Mrs. Raymond Osburne.

Frances Beall of Columbus acted as accompanist for Mary Jordan at the concert given by the contralto recently at Mt. Vernon, Ohio.

Mrs. Raymond Osburne gave an address on the value of music in the Public Schools before the Public School Music Teachers' Club of Columbus on Jan. 21. Other speakers were Robert W. Roberts, supervisor of school music; Mrs. Andrew Timberman, president of the Women's Music Club, and Marie Gugle, assistant principal of the Columbus Public Schools.

E. M. S.

Concertina Player to Make Début

Gregory Matusewitz, a Russian musician who is said to be a virtuoso of the English concertina, will make his American début on the evening of Feb. 25, in the Town Hall, when he will present numbers from his répertoire of standard classic compositions for string instruments adaptable for the concertina. He will have as assisting artist Vera Sainova, who will give several groups of gypsy songs and ballads.

ST. OLAF SINGERS HAILED IN CANTON

Heifetz Visits City—New York and Chicago Societies Also Heard

CANTON, OHIO, Feb. 13.—The St. Olaf Lutheran Choir visited this city on Jan. 28 and delighted an audience which filled the McKinley High School Auditorium. Never has the writer heard finer choral singing. In precision of attack and unanimity in ensemble the results were admirable. The program contained numbers by Georg Schumann, Bach, and the conductor of the choir, F. Melius Christiansen, whose "Christmas Song" was one of the features of the evening. "In Dulce Jubilo," arranged by Mr. Christiansen, was encored. The choir comprises sixty-four members, who sing the most difficult music with comparative ease. The concert was organized by the People's Musical Course Committee.

Jascha Heifetz, violinist, made his first Canton appearance on Jan. 30 before an audience estimated at 3500 persons, and was received with marked favor. Bruch's Concerto in G Minor, Saint-Saëns' "Rondo Capriccioso," Ries' "Perpetuum Mobile," and Sarasate's Introduction and Tarantella formed part of his program. Samuel Chotzinoff was accompanist.

The Chamber Music Art Society of New York made its début to Canton at the auditorium of the Women's Club. While the audience was small, it was highly appreciative of this society's work. Ralph G. Smith and the committee of the club brought this attraction to Canton.

The Chicago Concert Players gave their third concert of the Nazir Grotto Series at the McKinley High School Auditorium to a large audience.

The Alliance City Band, conducted by Emile Renkendorff, gave a concert in Soldiers' Memorial Hall, Mount Union College, with H. Chalmers Rego, of Akron, harpist, as assisting soloist.

St. Paul's Episcopal Church Choir, under the baton of Ralph Clewell, gave a special concert on Jan. 22.

J. W. Boone, blind negro pianist, assisted by Marguerite Day, soprano, gave a concert at the First M. E. Church at Massillon, Ohio, and played compositions by Chopin, Liszt and Gottschalk.

Recitals were recently given by Joy McKinney and Margaret Raz. R. L. M.

Five January Dates for Miss Gunn

January brought five engagements near New York for Kathryn Platt Gunn, violinist. She began the year by playing at a musical service at the Lewis Avenue Congregational Church of Brooklyn, where she presented numbers by Wieniawski, Pilzer, Vieuxtemps and Schubert-Wilhelmj. At Jersey City, N. J., she gave a joint recital with Mildred Graham, soprano, on Jan. 16, at the Masonic Temple. She appeared as soloist at a concert at the Memorial Methodist Episcopal Church of White Plains, N. Y., on Jan. 24, and on Jan. 27 she played for the Rockland County Masons at Nyack, N. Y., Jan. 29 brought another appearance in Jersey City, this time at the Episcopal Church of St. John the Divine.

Institute Students to Give Ninth Public Concert

Under the auspices of the Auxiliary Society of the Institute of Musical Art, a ninth public concert will be given at Aeolian Hall on the evening of Feb. 25. This society provides several scholarships to enable talented students to secure a musical education. The student orchestra of some eighty players, with student soloists, will present a program including Dvorak's "Husitska" Overture, Bruch's Violin Concerto in G Minor, Goldmark's "Rustic Wedding" Symphony, the quintet from Wagner's "Meistersinger," Schumann's Concert Allegro for piano, and the Hungarian March of Berlioz.

Guimara Novaes to Tour the United States Next Season

Guimara Novaes, the young Brazilian pianist, is to begin her next tour of the United States in January, 1923, and this tour has already been heavily booked. During the present season Miss Novaes is restricting her appearances to South America, where she has been playing with her customary success, her audiences frequently numbering more than 2000 persons.

IDA DAVENPORT



COLORATURA SOPRANO

Address Sec'y, 181 Arnold Ave., Providence, R. I.

A REVELATION IN ORGAN PLAYING

JOSEPH BONNET

THE FOREMOST FRENCH ORGANIST

A revelation in organ playing was shown by Joseph Bonnet in his recital yesterday afternoon.

The program amply displayed M. Bonnet's powers. He brought out shades of expression varying from the majestic and sonorous to the tender, lyric mood of his berceuse, with a range and variety in volume and balancing of the different voices that rivalled a symphony orchestra. Rapid passages had the speed and apparent ease of piano playing while the dexterity of his feet was shown in pedal cadenzas in the Guillotin and his own "Rhapsodie Catalane."

N. Y. Tribune, Feb. 1, 1922.

Few organists can make their instruments human. They make their listeners feel noble and remote, but those are abstract emotions after all. Joseph Bonnet, who played in Aeolian Hall yesterday afternoon, is an organist and virtuoso who never makes you wonder about such things as footwork and manuals. He plays Bach so perfectly that there is always that sense of the master's brain, and Cesar Franck so that one gets a picture of that rather touching composer playing in his own dingy organ loft in the days that he was great but unknown.

Most appealing was the Berceuse written by Mr. Bonnet in which he got delicate, subtle effects.

N. Y. Evening Mail, Feb. 1, 1922.

Joseph Bonnet, French organist, showed how Bach should be played at his concert in Aeolian Hall.

N. Y. Evening World, Feb. 1, 1922.

It is always a delight to listen to Mr. Bonnet who is an artist of the first rank.

No player surpasses Mr. Bonnet in the ability to perform Bach's music in the fulness of its splendor. For those who are acquainted with technic there is a never ending

pleasure in the skill of Mr. Bonnet's touch. Perhaps its most captivating feature is the clear and delicate staccato which he employs and to which he brings a bewildering range of changeable tints by his mastery of registration.

N. Y. Herald, Feb. 1, 1922.

Mr. Bonnet is a superb technician and an artist of elegance at the instrument. A ricercare of Palestrina and a prelude by Clerambault were exquisite evocations.

N. Y. Evening Journal, Feb. 1, 1922.

Mr. Bonnet's delightfully clear articulation, his feeling for rhythm, his expertise upon manuals and pedals and his taste in registration were in evidence throughout the performance. The highest point in his recital was reached in the prelude and fugue by Bach, which he played with great power, with varied but not sensational registration, with a fine exposition of its structure, giving the general impression that it is a magnificent and soul stirring piece of music.

N. Y. Times, Feb. 1, 1922.

Few organists can give so much genuine pleasure to a miscellaneous audience as Joseph Bonnet gave at his organ recital in Aeolian Hall yesterday afternoon.

His playing was more than an exhibition of marvelous organ technique. It had rhythm, for one thing—a rare attribute among organists—and it displayed a wonderful taste and discretion in registration, and a sense of dynamics that never allowed the player to evoke too great a volume of sound for the small hall. The audience was obviously deeply impressed, and recalled the artist again and again.

N. Y. World, Feb. 1, 1922.

He played with exceptional power the G minor prelude and fugue of Bach, reaching in that number the highest point of his recital.

N. Y. Times, Feb. 1, 1922.

CONCERT DIRECTION:
BERNARD LABERGE,

70 ST. JAMES STREET,
MONTREAL, CANADA

MUSICAL AMERICA

Published Every Saturday at 501 Fifth Ave., New York

THE MUSICAL AMERICA COMPANY, Publishers.
JOHN C. FREUND, President; MILTON WEIL, Treasurer;
DELBERT L. LOOMIS, Assistant Treasurer; LEOPOLD
LEVY, Secretary. Address, 501 Fifth Avenue, New York

JOHN C. FREUND, Editor
ALFRED HUMAN, Managing Editor

CHICAGO OFFICE: Suite 1453, Railway Exchange. Telephone Harrison 4383. Emil Raymond, Editorial Manager; Margie A. McLeod, Business Manager.

BOSTON OFFICE: Room 1011, 120 Boylston Street. Telephone 570 Beach. Wm. J. Parker, Manager; Henry Levine, Correspondent.

CINCINNATI: Philip Werthner, 2371 Kemper Lane, Walnut Hills, Cleveland, Ohio; Grace Goulder Izant, 13502 Emily Ave., East Cleveland, Phone Eddy 8393.

ST. LOUIS, MO.: Herbert W. Cost, 506 Olive St.

PHILADELPHIA: H. T. Craven and W. R. Murphy, care Philadelphia "Evening Ledger," Correspondents.

SEATTLE, WASH.: David Scheetz Craig, 432 Lumber Exchange Bldg.

SAN FRANCISCO, CALIF.: Marie Hicks Healy, 2338 Fulton St. LOS ANGELES, CAL.: W. F. Gates, 1466 West 49th St.

DETROIT MICH.: Mabel J. McDonough Furney, 681 Clairmount Ave.

ATLANTA, GA.: Linton K. Starr, Atlanta Journal.

BALTIMORE, MD.: Franz C. Bornschein, 708 E. 20th St.

BROOKLYN, N. Y.: William R. McAdam, 1305 Park Pl., Phone Decatur 1615.

DENVER, COLO.: John C. Wilcox, 1712 Sherman St.

HOUSTON, TEX.: Ellen MacCorquodale, "Chronicle."

INDIANAPOLIS, IND.: Pauline Schellschmidt, 1220 N. Alabama St.

MILWAUKEE, WIS.: C. O. Skinrood, "The Journal."

MINNEAPOLIS and ST. PAUL, MINN.: Mrs. Warren Briggs, 117 Mackubin St., St. Paul.

NEW ORLEANS, LA.: Helen Pitkin Schertz, 1300 Moss St.

PITTSBURGH, PA.: Robert E. Wood, 217 Colart Ave.

PORTLAND, ORE.: Irene Campbell, 237 Nartilla St.

MONTREAL, CANADA: Harcourt Farmer, 740 Sherbrooke, West.

TORONTO, CANADA: Wm. J. Bryans, 508 Windermere Ave.

Within this limited space it is impossible to list more than a few of MUSICAL AMERICA'S correspondents in 250 American cities. A complete list will be mailed to any interested person.

BUENOS AIRES: Señora Josephine Cano de Pizzini, 316 Piedras.

MEXICO CITY: Eduardo Gariel, 10a Morelos, No. 2, Tacubaya, D.F.

PARIS: Business Representative, Raymond Stenger, 3 Rue de Bruxelles.

BERLIN: Dr. Hugo Bryk, Business Representative, Dorotheen Str. 32, Berlin, N. W. 7.

MILTON WEIL - - - Business Manager

Telephone 0820, 0821, 0822, 0828 Murray Hill
(Private Branch Exchange Connecting All Departments.)
Cable Address "MUAMER."

SUBSCRIPTION RATES (Including Postage)

For the United States, per annum	\$8.00
For Canada	4.00
For all other foreign countries	5.00
Price per copy	.15
In foreign countries	.15

All the material in these columns is protected by copyright, but any publication may reproduce any part thereof without further permission, providing proper credit is given to MUSICAL AMERICA.

NEW YORK, FEBRUARY 18, 1922

WILL "SIEGFRIED" GO WEST?

IF the decision of the Chicago Opera Association to delete New York from the itinerary of its future tours remains unchanged, there will be occasion for much regret on the part of a great army of music lovers who have always given the visiting singers a whole-hearted welcome. The annual season of the organization has served to inject no little life into Manhattan's music. The stimulus of competition has brought its benefits; a fact recently emphasized by the Metropolitan Opera Company's Chairman of Directors himself. When competition is removed the result is often a complacent dullness. "I hate monopoly because it means routine," Mr. Kahn is reported to have said at a dinner in honor of Miss Garden, given by the Lotus Club recently. While his words carried a frank admission of the value of rivalry in the operatic field, the acceptance of the fact was an assurance that he will do his best to prevent the threatened dangers of routine.

The Metropolitan Opera Company, if it holds to its purpose, can provide amply for the operatic future of New York. There are enthusiasts who argue that the metropolis needs two opera houses. If the need really exists it will be the more readily defined by the departure of the Chicagoans. The matter at present is one of repertory rather than seating space. There will be sighs over the loss of certain productions of the Chicago organization; but, like the subjects listed by the Gilbertian gentleman of Japan, there are others that never will be missed, for the reason that the demand for them is adequately filled by the Metropolitan.

These things are details. The imminent farewell will be a leave-taking of friends, for Miss Garden and her company of excellent artists have earned more than the respect of New York. The wish of good fortune will accompany them on their Western journey, and this wish will go forth with a full realization of the gain accruing to the Pacific Coast and intermediate centers by the loss to Manhattan.

The Chicago Association has the opportunity to perform work of inestimable value. It has already contributed to the awakening and development of a taste for good opera in the Far West, but it can go much beyond its past accomplishments. Works which are the heritage of the world are seldom carried from out the greater centers of population. The West has yet to hear the "Ring" cycle of Wagner, but, if the Chicagoans are inspired with any sense of a mission in the extension of their activities, it is quite within the bounds of possibility that they will be the first to carry the Nibelungen series to the Pacific Coast.

When that Jason of British impresarios loaded an argosy with a full list of operatic artists and started out on a tour that took him half way around the world, he included the "Ring" in his repertory. The promise was received not without some fear that fulfillment would be in part only. Quinlan carried Siegfried and Wotan across the South African veldt and on to Australia, and played the whole "Ring" in admirable style. True, it is told that he failed to carry home the Golden Fleece, but that is another story. The task for the Chicago Opera Association would not be as great as that faced by Quinlan. This season Miss Garden has taken into her fold a capable group of singers versed in the German repertory and no doubt there are plans on foot to add to the Wagnerian productions of the company. The Chicagoans have the will to do big things, and with an enlarged Western itinerary they should take a more important place in the musical activities of the United States and write their name in bolder characters than ever before on the records of artistic achievement.

MUSIC THROUGH THE ETHER

THE strides made in radio-telephony constitute one of the truly remarkable features of the past year. An index to the rapid development may be found in the articles and news printed from time to time in MUSICAL AMERICA, for, in the field of wireless, music has joined hands with science and has given aid in many tests. Experiments in transmitting music, at first isolated, have become the regular order for radio workers, both amateur and professional, and the wireless concert to-day is quite an established item in the lives of many. Vocalists and instrumentalists are finding a new audience—a widely scattered audience—and a "wireless début," far from being a unique experience, is becoming the common lot of musicians. The fact that MUSICAL AMERICA has found it necessary to create a special department for news of radio concerts and matters relating thereto, furnishes evidence of the extent of the development.

So eager have been the efforts of numerous amateurs to explore the possibilities of radio-telephony that the intervention of the Federal Government has become necessary. The conference of army, navy and commercial experts on wireless will no doubt result in the enactment of legislation to control the situation. The adoption of a specific wave length for "broadcasting" news and music will obviate the possibility of such activities interfering with the transmission of important Government and commercial messages. The need for regulation is obvious, but no limitation is suggested. Radio-telephony will spread until the receiving set is as common as the sound reproducing machines. Improvements will necessarily follow as they did in the phonograph. Then for the next miracle!

RECITALS in London number from eight to fifteen a day, according to mail advices. Weary and heavy-laden as are the New York critics, they still may render thanks that one audience arriving does not meet another coming out.

THE presence of certain well-identified members of the familiar opera clique at some recent orchestral concerts increases the respect the fair-minded individual must have for these gentlemen; not that this indicates a step forward in their musical education, but it speaks volumes for their ability to withstand punishment.

Personalities

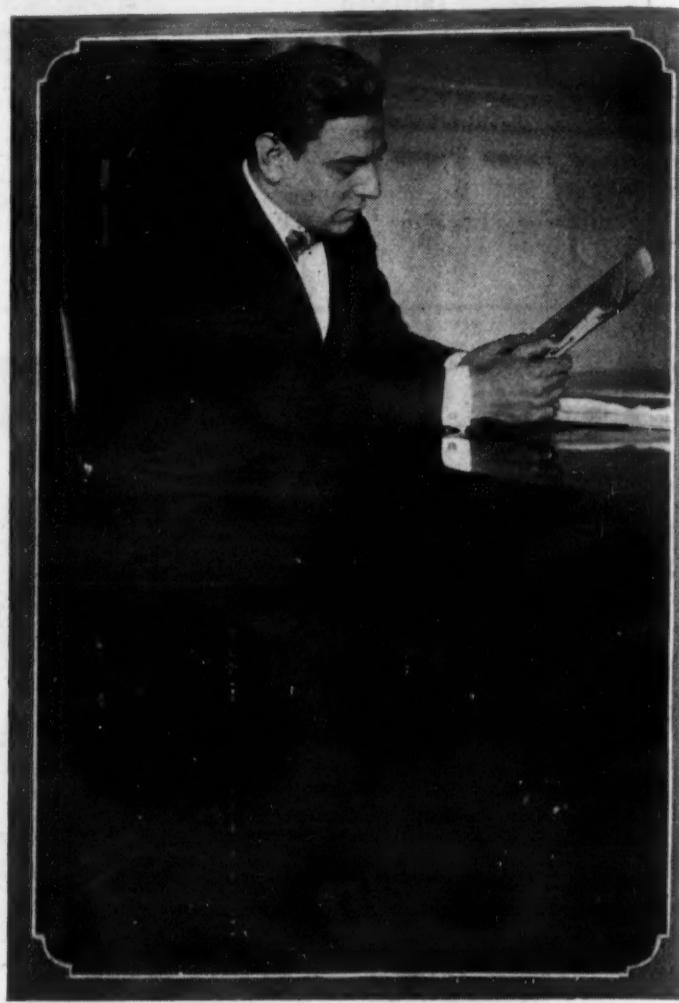


Photo by Bain News Service

A Well-Known Member of the Chicago Opera Association Considers the Press: Tito Schipa, Popular Tenor, Photographed in a Leisure Moment

Whether vital statistics or the music reviews were the objective of Tito Schipa when he picked up the morning's newspaper cannot be gathered from the picture, but the photographer gives an interesting glimpse of a popular operatic hero far from the footlight's glare. Mr. Schipa recently won favorable comment with his portrayals of *Almaviva* in "The Barber of Seville" and *Alfredo* in "Traviata" in the first weeks of the Chicagoans' season in New York.

Ashley—A valuable library of music belonging to Phyllida Ashley, the pianist-composer, was recently destroyed in a fire which created considerable damage in the home of the artist and her husband, Dr. Sumner Everingham, at Wildwood Gardens, Piedmont. The library contained hundreds of volumes.

Rothafel—The period in which music will perhaps supplant printed titles on the motion picture screen is prophesied by S. L. Rothafel, manager of the Capitol Theater, New York. Two short productions, "Dawn" and "Twilight," have been shown, in which music blended with the visual factors conveyed the message adequately.

Sousa—Before his recent departure to conduct concerts in Cuba, John Philip Sousa, on a visit to the University of Oklahoma, was initiated by the students into the national college bandsmen's fraternity, Kappa Kappa Psi. The conductor is contemplating the dedication of a new composition to the Oklahoma Chapter of the fraternity.

Ornstein—The rôle of motion-picture actor was recently assumed by Leo Ornstein, composer-pianist. A film entitled "Immortalized," in which the artist and certain of his colleagues of the musical world appeared, was exhibited at the Hias Bazaar in New York on Feb. 9. Mr. Ornstein appeared in person, playing piano numbers as well.

Sylva-Rossi—Proving that everything comes to him who waits, the case of Gertrude Rossi, youthful soprano, who for years despaired of an opportunity to enter an operatic career, is interesting. Miss Rossi's "waiting" was done at table in a New York restaurant. She recently attracted the attention of Marguerita Sylva and has become the latter's protégée.

Davis—Among the admired paintings by Birger Sandzen now on exhibition at the Babcock Galleries, New York, is an autumn scene owned by Ernest Davis, the tenor. Mr. Davis is an old friend of the famous Swedish artist, who adopted Kansas as his home some twenty years ago. The picture in question was acquired by Mr. Davis a year ago when he was one of the featured artists at the Lindsborg Festival.

Beatty—The task of transporting the many members of various departments of the Chicago Opera Association, as well as the equipment for a répertoire of twenty-nine works, to New York and thence on a tour of fifteen principal cities, devolved upon Harry Beatty, technical director of the Association. The problem has been solved by sending thirty-five baggage cars in advance, followed by two special trains transporting the company. A ticklish task, indeed, Mr. Beatty confesses, was that of assigning the artists to Pullman drawing-rooms, compartments and upper and lower sections—all in accordance with individual artistic distinction!



By
Cantus Firmus

Preserved Letters

WISE old Lincoln admonished sons of men to walk a mile (or was it a hundred?) rather than write a letter. But not all the celebrities of letters, art and music heeded Honest Abe's words, so to-day in a little shop just off bilious Fifth Avenue you will find great stacks of missiles indicted by such incautious old fellows as G. Washington, Wilde (who created *Salomé* for Mary Garden), Charles I. (who lost his head), Henry Clay (inventor of the cigar bearing his name) and reams of others. A manuscript of a Gounod song, which Madigan's *Autograph Bulletin* insists is "a charming vocal composition," may be had for \$45. A letter by Grieg is offered at a bargain price, \$12.50; Henry T. Finck should complain that this ridiculously low rate will injure Grieg's prestige. There's another scandal. A Mendelssohn letter is valued at \$28.50, while a Liszt letter, including an envelope addressed in the Abbé's hand, is ticketed \$9.

We intend to compete with the Madigan institution and to begin we shall slash prices, as the Fifth Avenue merchants phrase it, mercilessly. We have:

Letters from 103 tenors in which each sets forth that he is the singer supreme of this epoch and all preceding generations in this world and the next.

Letters from 3847 vocal teachers, each explaining that such and such a noted singer derived his entire musical knowledge from this specified instructor.

Letters from 37 symphonic conductors, avowing reverence and whole-hearted sympathy for the efforts of American composers.

Letters, post-cards, telegrams and radio messages from 494 American composers complaining that they get only harsh words, comic looks and pleasant now-run-out-and-play-little-boy advice from conductors and certain New York music critics.

All of the foregoing collection is offered for 75 cents, or we'll swap it for one ounce of pure port or sherry.

* * *

Flattery's the Wrong Prescription, Doctor

IN a cheery, sanguine vein Dr. Frank Crane, the *Globe* philosopher, declares that wealth creates art, and that we have more art in Kansas City and Pittsburgh than in Venice and Paris, or something like this.

If artists follow riches how does Dr. Crane account for the fact that the United States Government spends less and does less for music and the other arts than any civilized country on earth?

The puniest, lowest-down, two-by-four nation in Europe does more to help music than our immense country, the wealthiest land on earth.

We blush in shame at the truth, but our Dr. Cranes pat us on the back and tell us we are a wonderful lot.

* * *

Strictly Entre Nous

WE like the forceful expression used last week by the savant who told the world that American universities devote too much attention to the material side. "Blond Beasts" he termed the finished product.

B. B.s, we may say confidentially, are also causing quite a stir in our opera houses.

* * *

Oranges and Lemons

[Contributed by I. M.]

THE Thrill That Comes Once in a Lifetime!

When you sit down to hear the citrus dissonances of Prokofieff's "Love for Three Oranges" and the orchestra gives out the first bars of "Traviata"!

It is then that one touch of Verdi makes the whole world kin, unless you happen to be a subscriber, a dead-head or very young. Anyway, we joined the money-back rush in the Manhattan lobby on the Lamentable Occasion. What a democratic institution opera has become! It is particularly noticeable when people want their money back. We counted several top-hats ahead of us.

If only "Our Mary" had been there. The reported effusions of a well-known conductor and an equally well-known tenor seemed feeble indeed compared to the language of the queue. By a queer paradoxical turn, said language had its complimentary side. "How does she expect to get away with 'Traviata' on a novelty house! Now, if she had given us 'L'Amore dei Tre Re' . . .!" "Three Kings" for "Three Oranges"! Montemezzi might have appeased the desire for the unknown quantity, Prokofieff. But as one woeful opera fan, probably a fruiterer by profession, wailingly put it: "We came for 'Three Oranges' and she gives us a lemon!" Alas! the trials of an impresario!

* * *

Beating the Band

[By K. K.]

WE were certainly intrigued by the report from Philadelphia concerning Mr. Eichheim's "Oriental Impressions"; particularly that part of it bearing upon the employment of a "fish's head," an instrument described as "being in the nature of a small drum which gives a sound something like a cricket's call." It took two readings before we realized that the ex-Boston Symphony man had put one over on Richard Strauss. What is a wind-machine compared to a "fish's head"? The alluring euphony of the title! It gave us an idea. We went home and invented the "squirrel's ear." Pending application for a patent we are unable to give any details, but we may say that when this delightful instrument is stroked with the coaxing movement of a demon drummer it makes a noise like a nut. We are going to introduce it in a Spring Song scored otherwise for three violins, viola d'amore, samisen, one moujik, six drums and a typewriter.

* * *

According to the Public

OVERHEARD at "Louise":
"There's a big house to-night!"
"Of course!"
"Why, of course!"
"The new tenor! Haven't you heard? He's the operatic sensation of the year!"
"He's a Greek, ain't he?"
"Yeah!"
"Funny how a Greek can sing!"

STEINWAY

HOW the memory thrills at the music of the Steinway! It stirs thoughts of the long-ago years when, even as now, the songs of the heart were enriched by its exquisite tones.

Three-score years ago, even as now, the Steinway was the ideal piano. In many a family, the Steinway which grandmother played is to-day a cherished possession—its durability a tribute to superior craftsmanship.

Consider the Steinway as a gift to wife or daughter or sister—an enduring evidence of the noblest sentiment. Nothing could be more appropriate. Consider, too, that this marvelous piano can be conveniently purchased at a moderate price.

Illustrated literature, describing the various styles of Steinway pianos, will be sent free, with prices and name of the Steinway dealer nearest you.

STEINWAY & SONS STEINWAY HALL

107-109 E. FOURTEENTH ST.
NEW YORK

Branches in London, Cincinnati, Dayton and Columbus, Ohio; Louisville, Ky.; Indianapolis, Ind.; Charleston and Huntington, W. Va., and represented by the foremost dealers throughout the world.

"H'm!"
"In French, too, wouldya believe it?"
"Well, he's a Greek, anyways!"
"Wot's it all about? Time something happened, ain't it?"
"Wait till the next act. He runs away with Mary Garden?"
"Who, the Greek?"
"Yeah!"
"Listen! Isn't he thin for a tenor?"
"I'll say so!"
"Easy to look at!"
"Well, he's a Greek!"
"You said it!"

R. C.

Versatile, as Always

Dear Cantus Firmus

In the New York *Times* of Feb. 6, an individual wrote, concerning the statement made by the Chicago Opera Association that Mr. Muratore never brought any money to the box-office; that last spring when he was "on his way to the East Indies" (Note that detail! It bears heavily on the Muratore question; also it is nice to know that someone has the money to take a trip to the East Indies these days!) the theater in San Francisco was crowded to the doors "to hear Muratore singing *Pelléas and Carmen*." Now, we don't question Mr. Muratore's talents as a protagonist of *Pelléas*. He undoubtedly was A No. 1 in the part. But what we do doubt is that the crowd which was at the theater when he sang *Carmen* really came so much to hear him as the passionate Spanish female, as it did to hear Mary Garden as the none the less passionate *Don José*.

New York, Feb. 6, 1922.

ALAN H.

Contemporary American Musicians

No. 207
Marion Telva

MARION TELVA, contralto, was born in St. Louis, Dec. 26, 1897, and is a daughter of Mr. and Mrs. H. J. Taucke of that city. She received her general education there in the public schools of St. Louis and also attended the McKinley High School. Her vocal work was pursued in St. Louis under Eugenia Getner, a pupil of Shakespeare in London, of Kriens in Paris and Dossert in Italy. In two years Miss Telva became contralto soloist at the Second Presbyterian Church of professional débüt



St. Louis. Her débüt was made three years ago at a "pop"

concert with the St. Louis Symphony. Following this she had an audition with Mme. Schumann-Heink, who advised her to come to New York. Here she continued her studies with Mme. Caroline Mihr-Hardy and after eighteen months made her débüt with the Metropolitan Opera Company. This occurred on Dec. 31, 1920, when she sang in "Manon Lescaut." Since then she has appeared at the Metropolitan as *Brangáne* in "Tristan and Isolde," as *Lola* in "Cavalleria Rusticana," as *Mercedes* in "Carmen," as *Spring* in "Snégourotchka," as *Maddalena* in "Rigoletto" and in numerous other rôles. Miss Telva has also been heard in concert. She has returned to her native city as soloist at a pair of concerts of the St. Louis Symphony, and in New York has assisted the Friends of Music Chorus, the Banks Glee Club, the Verdi Club and various other associations.

**Completing First Tour
of Middle West, Laros
Plans to Make Another**



Earle Laros, Pianist

Earle Laros, pianist, has completed a tour of the Middle West which has resulted in numerous re-engagements for next season. This was Mr. Laros's first appearance in this part of the country. He won special interest in these appearances with the Prelude of his own which he included in his program.

Scranton Hears Alice Baroni

SCRANTON, PA., Feb. 10.—Alice Baroni, soprano; Lillian Pringle, 'cellist, and

Edith Gyllenberg, pianist, gave two concerts on Jan. 27 and 28, at the Century Club. Miss Baroni's program included some old songs, an operatic aria, and many modern selections. Miss Pringle played a Hungarian Rhapsody by Poper, a Cantilena by Goltermann, and "Kol Nidrei," by Max Bruch, and Miss Gyllenberg was heard in Chopin numbers.

C. P. S.

ST. OLAF CHOIR IN DAYTON

**Singers Acclaimed in Concert Under
Auspices of Lutheran Churches**

DAYTON, OHIO, Feb. 11.—Enthusiastic approbation greeted the St. Olaf Lutheran Choir, which appeared in concert on Feb. 1 at Memorial Hall, under the auspices of the Lutheran churches of this city. The artistic quality of the work of the choir was a tribute to its conductor, F. Melius Christiansen. Confidence of attack and certainty in pitch were noticeable throughout.

Several of the finer old hymns were sung as well as chorales and anthems. Especially effective was the singing of George Schumann's "How Fair the Church of Christ Shall Stand" and of Mr. Christiansen's "Christmas Song" which was received with insistent applause. One of the young women singers fainted during the concert, and had to be carried off the stage.

A reception at the First Lutheran Church for the choir followed the concert.

E. L. M.

Miss Baker a Contralto, Not a Soprano

In the Feb. 4 issue of MUSICAL AMERICA, an article was published with a photograph of Elsie Baker, who was inadvertently referred to as a soprano. Miss Baker is a contralto.

**FITCHBURG GREETS GLEE
CLUB IN FIRST CONCERT**

**Concerts Organized by Local Societies
Fill Week's Calendar, and Bring
Artists to City**

FITCHBURG, MASS., Feb. 13.—The Men's Glee Club of the State Normal School made its initial appearance on Jan. 25, before an audience of more than 500 persons. The club is claimed to be the largest male glee club in Worcester County. Great credit is due Henry T. Clancy, conductor of the club and assistant in the music department of the school, for the excellent performance, many of the members of the society never having had previous musical training. The Lotus Male Quartet of Boston, assisted in the success of the program. Elizabeth D. Perry and Audrey Mae Call were accompanists.

Cameron McLean, the Scottish baritone, appeared in recital before a large audience at the auditorium of the First Baptist Church on Monday evening, Jan. 24, under the auspices of the Men's League of that church. Mr. McLean's program ranged from oratorio arias to folk-songs. He displayed a voice of much musical charm, power, and range, and was heartily applauded. He was assisted on the program by Hazel Wallace, reader. The accompaniments played by Mrs. William H. Bennett added greatly to the artistic success of the concert.

Before the members of the Fitchburg Choral Society at their weekly rehearsal in Crocker Chapel recently, Marie Stapleton Murray, soprano soloist of the First Scientist Church, New York, and Rederne Hollinshead, Canadian tenor, were heard. Each artist contributed a group of songs, and closed their program with a duet from "Aida." Arthur Bassett of Worcester was the accompanist.

The Men's Fraternal Club of the Rollstone Congregational Church presented the Dinevor Welsh Company in concert on Jan. 25. The company is composed of Jeanette Christine, soprano; Glyndwr Jones, baritone; Annelie Barrett, violinist, and Llewellyn Edwards, pianist. There was a large audience.

At a recent meeting of the Board of Government of the Fitchburg Choral Society, Herbert C. Peabody, organist and choirmaster of Christ Church, was unanimously elected president of the society, succeeding Herbert I. Wallace, who resigned in the early fall. Mr. Peabody is one of the best known organists in the State, and composer of "America, the Beautiful."

L. S. F.

KREISLER IN HARRISBURG

**Violinist Welcomed in Return Recital—
Program by St. Olaf Choir**

HARRISBURG, PA., Feb. 11.—Fritz Kreisler exercised his accustomed spell over a great audience in his return recital in Harrisburg on Jan. 31. The program included the Mendelssohn Concerto in E Minor, the Bach Suite in E; the Variations of Tartini, Kreisler's arrangement; Dvorak's "Indian Lament," the Ballet from Schubert's "Rosamunde" Music; the Melody by General Charles G. Dawes, which had to be repeated; two old Vienna Valses arranged by Kreisler, "Fair Rosmarin," and the "Caprice Viennois." At the end the people refused to leave the theater, forgetting late train schedules and everything else but their desire to hear more of such artistic playing. Mr. Kreisler gave a number of encores, including Rimsky-Korsakoff's "Chanson Indoue" and Chaminade's "Spanish Serenade."

The St. Olaf Lutheran Choir delighted an audience which filled the Orpheum Theater on Jan. 24. The choruses were sung with abundance of warmth and color.

L. H.

Miss Rea Resumes Concert Work

Virginia Rea, coloratura soprano, took a short rest following her concert tour of the Southwest. She resumed her recitals with an appearance in Cumberland, Md., on Feb. 15.

Arturo Bonucci, 'cellist, has gone under the management of the Metropolitan Musical Bureau.

**HEIFETZ WELCOMED IN
FIRST ST. PAUL RECITAL**

**Appearance of Municipal Chorus in
Opera Affords New Proof of
Civic Interest in Music**

ST. PAUL, MINN., Feb. 10.—Jascha Heifetz, in his first recital in this city on Jan. 26, was enthusiastically welcomed by an audience which filled the People's Church. He and Samuel Chotzinoff, pianist, played with brilliant effect the Bruch G Minor Concerto, and the program also included Handel's Sonata in D and pieces by Chopin, Brahms, Dvorak, Kreisler and Sarasate. The recital was given under the auspices of the Schubert Club. A reception was afterwards tendered Mr. Heifetz and his party at the St. Paul Hotel by the St. Paul Music Association, of which George H. Fairclough is president, and Mrs. Charles A. Guyer chairman of the entertainment committee. Representative musicians, manager and patrons of music in the Twin Cities were present.

"Martha" was performed on Jan. 30 in the Metropolitan Theater by the St. Paul Municipal Chorus and an amateur cast supported by an excellent orchestra made up from the Minneapolis Symphony. Leopold G. Bruenner was conductor. Antoinette Sundein, soprano, as *Lady Harriet*, sang well, with good interpretative style. Other leading parts were taken by Cecilia Maley, Joseph C. Panushka, Rudolph E. Ogren and Arthur R. Calander. G. B. Wollan is president of the executive staff.

The weekly organ recitals by Chandler Goldthwaite at the St. Paul Auditorium, and this appearance of the Municipal Chorus in opera, have given point to the interest taken by the civic authorities in matters musical. The recitals, controlled by the Department of Education, and the activities of the chorus, under the auspices of the Department of Parks and Playgrounds, keep Commissioners L. R. S. Ferguson and J. M. Clancy prominently before the public for their interest in music.

Ignaz Friedman appeared as piano soloist with the Minneapolis Symphony on Jan. 19, when Chopin's Concerto No. 1 was delightfully played. Mr. Oberhoffen conducted his forces in fine performances of Brahms Symphony in D, Beethoven's Rondino in E Flat for wind instruments and Debussy's "L'Après-midi d'un Faune."

F. L. C. B.

NEW HALL FOR NORFOLK

**Opened by Mrs. Edward MacDowell in
Two Recitals—Local Artists Appear**

NORFOLK, VA., Feb. 13.—With two recitals by Mrs. Edward MacDowell, the new hall at the Best Conservatory was inaugurated recently, and has been called MacDowell Hall in her honor. The hall, which seats 400, is admirably suited for intimate concerts. Mrs. MacDowell preceded her program by an informal talk on the Peterboro Colony, illustrated by stereopticon views. Her program included numbers from "Fireside Tales," "New England Idylls," "Sea Pieces," "Woodland Sketches" and the Andante from the "Keltic" Sonata.

Eugenia Foliard, pianist; Janet Wilson, contralto, and Mae Barrett, soprano, were the artists at the thirteenth concert of the Norfolk Society of Arts on Jan. 23. All three artists acquitted themselves well.

Walter Edward Howe, conductor, gave a talk on Debussy at the Arts Building, on Jan. 26. Mr. Howe illustrated his talk with compositions at the piano, and also played selections from "Pelléas and Mélisande" with Mr. Staps assisting at a second piano. Mrs. John B. Miles and Mr. Howe played a sonata for violin and piano.

L. C. W.

**Marie Novello to Make American Début
in Town Hall Recital**

A program including numbers by Scarlatti, Debussy and Chopin will be given by Marie Novello, English pianist, at her American début at the Town Hall on the evening of Feb. 23. Miss Novello is a pupil of Leschetizky, and a ward of Mme. Novello-Davies, the well-known voice teacher.

KREISLER

The great violinist has recorded his piano arrangements of his charming compositions exclusively for **The AMPICO**

Only through this wonderful reproducing piano may you hear Kreisler's delightful piano playing of his own compositions.

You Are Cordially Invited To Hear The Art Of The Great Pianists Reproduced

Knabe
Warerooms - Fifth Ave at 39th St.

**OLIVE NEVIN
HAROLD MILLIGAN**

**Soprano
Lecturer-
Pianist**

**Costume Recital
"THREE
CENTURIES OF
AMERICAN SONG"**

**Exclusive Management
DANIEL MAYER
Aeolian Hall
New York**



Hungry Viennese Acclaim Albertina Rasch

Dancer, Appearing for Charity in Austrian Capital on European Tour, Finds Old Fires of Viennese Enthusiasm Burning Higher Under Adverse Winds—Audiences in Germany Prove More Deliberate—Plans to Make Film Play and Visit Many Cities in Dance Programs During Her Year Away from America

"VIENNA remains Vienna, even if it starves. But I am rather disappointed regarding Germany. How much slower they are there to grasp things!"

MARY DAVIS
Mezzo-Contralto

Direction: HARRISON MATHER
Suite 40 1425 Broadway, New York

GRANBERRY PIANO SCHOOL
Summer Courses

For Pianists, Teachers, Accompanists
Courses in Carnegie Hall, New York, throughout the
Summer. Mr. Granberry will direct the University of Georgia
Summer School of Music, June 26th to August 5th.
Sight, Touch and Hearing System of Instruction
Carnegie Hall - - - - - New York

ELLEN RUMSEY
Contralto

Management: Music League of America, Inc.
8 East 34th Street New York

LEON RAINS
VOCAL INSTRUCTION

Studio: 292 West 92nd St., New York
Telephone Riverside 9486

Cora Claiborne

MEZZO-CONTRALTO

Recital—Oratorio—Concert
Exclusive Direction
Eleanora Reinhart, Incorporated
37 West 46th Street, New York.

CAVE-COLE

PIANIST—ACCOMPANIST
57 W. 58th St., New York
Phone Plaza 2450

CARL ROLLINS
BARITONE
Recital—Concert—Oratorio
223 Riverside Drive, New York
Phone Riverside 6241

HARRY H. HALL, Manager

GABRIELLE ELLIOT, Associate
101 Park Ave., New York City

Present for Concerts and Recitals
André Polah, violinist; Antonio Rocca, tenor; Ellen Bench Yaw, coloratura soprano; Marguerite Sylvie, mezzo; Lydia Lindgren, dramatic soprano; Georgie Lay, piano lectures; Franklin Cannon, pianist; Mrs. George Lee Bready, opera recitals; Jessie Masters, contralto; Ann Thompson, pianist, and Earl Meeker, baritone in joint recitals; Leila Topping, pianist, and Vladimir Dubinsky, cellist in joint recitals, and Hermina West, dramatic soprano.

G. M. CURCI

(Graduate of Royal Academy, Santa Cecilia, Rome)

Vocal Teacher and Coach
(Special Rates to Teachers)
Address Secretary, Studio:
25 West 86th St., New York
Phone 8107 Schuyler
Consultation by Appointment

RENATO

ZANELLI

One always feels that they are waiting for someone to tell them what to think. All the more do I appreciate my big successes there. The 'Chinoise' especially is a hit wherever I dance it; I always have to repeat it. The longer I am here, though, the more homesick I become for America. No matter what anyone may say, America is the greatest country on earth. They do know there how to start and handle big enterprises! True, one has to work hard in America; but one gets one's rewards. There is no idle talk; things are done right and done quick; not much talk, no intrigue; everything straightforward. . . .

But Americans should not need Albertina Rasch to tell them their country's merits. The letters which the Viennese dancer, so well known here, has sent to American friends since starting her European tour in the fall are full of news and sparkling with comment. She was in Vienna in September; then came some Berlin appearances. In December she was back in Vienna again. The schedule which has been planned for her will occupy her the best part of a year and will take her to London, Paris, Brussels, Rome, Madrid, Switzerland, Scandinavia and several of the German capitals.

Sentimental Rioters

Mme. Rasch was in the thick of the riots in Vienna. She presents a vivid picture of the surging mob movements and the tossing of her own personal projects on the tide. She was giving a tea for artists, painters, newspapermen, government officials. "We saw the mob," she says; "they were organized, but, fortunately, à la Viennese, sentimentally mad. They cleaned up the town and then went home. Something ought to be done soon, or finally even these lambs will lose their patience for good; and the whole country may be destroyed forever.

"All the boxes for the concert on Dec. 4 are sold out (she is writing before the event), at the rate of 6,999 kronen; very

little in dollars, but quite a lot of money in Vienna. The Konzerthaus seats 2000. All this money goes to the American and English Relief Fund (Society of Friends). It is really remarkable that in a foodless country, where the masses have not eaten meat for years because of its high cost, they will flock to concerts and there yell themselves hoarse. I shall also dance in the Rathaus for the children at Christmas. Then I dance in the Opera; then go to Semmering, also for the Society of Friends; then Gratz; then Prague, and then Germany again. The first week in January I shall dance in the Hofburg, the former emperor's castle, for the sufferers from tuberculosis. This is an official affair arranged by President Hainisch of the Austrian Republic, for about 200 invited guests only, the prices for seats ranging from 500,000 to 1,000,000 kronen. As the richest of the land are invited, I should be able to help collect a large fund.

"An Albertina Rasch Company has been formed to star me in a six-reel film drama, 'The Devil's Lily.' I have to play a Hindu boy as well as a girl dancer, and some scenes have to be taken in the Austrian Tyrol. The play is mystic and fantastic in character. Paul Wegener, Vera Kraus and the whole staff of film actors who did 'The Golem' are to be engaged. We have several times shown the slow pictures of me made by the Novograph Company in America."

Flowers in "Poor" Vienna

Miss Rasch's manager writes that the dancer is sitting to Prof. Hans Maurer in Vienna for her bust and that she is having her portrait done by not less than three painters. "Can you imagine her sitting still?" At one of the Vienna appearances, "The people stamped, yelled and roared. The people in the orchestra seats rushed the stage; then, as if regiments were coming from the gallery, all the two floors tramped downstairs madly, through the orchestra and up to the stage. They yelled, cried, laughed. It was 'some' night as Madame bowed over the footlights! Some climbed to her and tore the ribbons from her dress as souvenirs; then more climbed on the stage. When Madame ran to her flowers (fully fifteen baskets in 'poor' Vienna), and gave



© Photo by Strauss-Peyton

Albertina Rasch, Dancer

them all, the people kissed her dress, tore pieces from it; and as Mme. Rasch threw her flowers about her, so that she could breathe, they scrambled like dogs to catch the blossoms. Thus she was able to get away. Twelve times she had to go out and bow for ten minutes after the performance."

Berta Reviere to Spend Summer Abroad

Engagements for Berta Reviere, contralto, include an appearance as soloist at the Waldorf-Astoria, for the Emma Willard Association, Feb. 23. Miss Reviere plans to go to Europe for the summer and will return early in October for her third concert season under the management of Annie Friedberg.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

THEO KARLE

"IS THE ONE
CONCERT
TENOR WHO
IS WORTH
HEARING
ANNUALLY"

—Harvey B. Gaul, in the
Pittsburgh Post, Jan.
29, 1922.



BARITONE
Metropolitan Opera Co.
Management: CHARLES L. WAGNER
D. F. McSWEENEY, Associate Manager
511 FIFTH AVE. NEW YORK

VICTOR RED SEAL RECORDS

Master School Proves Worth in Fostering High Musical Talent

Bush Conservatory Finds Realization of Purpose in First Term of New Enterprise—Promising Students Obtain Two Years' Course Free After Competitive Tests—Endowment of Charles S. Peterson Makes Possible Advancement of Gifted Musicians—Public Concerts Scheduled

CHICAGO, Feb. 11.—The first season of the Bush Conservatory Master School has reached the half-way mark, and a survey of the work accomplished during the first seventeen weeks of its existence finds a satisfactory forward stride toward the realization of its aims. Efforts of Kenneth M. Bradley, president of the Conservatory, to obtain an endowment for the enterprise found success when Charles S. Peterson, patron of civic and artistic affairs in Chicago, sponsored the project last May. The first class began on Sept. 26.

The basic principle of the Master School is the furthering of musical talent of an exceptional degree. Tuition is free, and the appointments are made after competitive examination. It is in no sense a scholarship for impecunious students, and the awards are made without regard to the financial ability of the applicant. Two examinations are required of each competitor, the first a preliminary test before a general examining board, the second a final examination before the instructor of the branch of study that the student elects to follow. A two-year course in piano, violin, voice or composition is offered, and memberships are limited to twelve in each department. The students enjoy all the rights of regular students, with the privilege of attending lecture courses and other branches of study.

Method of Instruction

Instruction in the Master School is of two kinds, individual tuition being given by a teacher selected by the student himself, and class instruction, in which the pupils offer criticism and discuss the work of one of the members. The general examining board is composed of Mr. Bradley, Edgar A. Nelson, dean of the Master School, and the two instructors in the course applied for by the student. The faculty consists of Jan Chiapusso and Mme. Julie Rive-King, piano; Charles W. Clark and Boza Oumirossoff, voice; Richard Czerwonky and Bruno



Members of the Master School Faculty: Top Row (Left to Right)—Edgar A. Nelson, Dean; Jan Chiapusso, Mme. Julie Rive-King, Piano; Charles W. Clark, Voice; Bottom Row—Boza Oumirossoff, Voice; Richard Czerwonky, Bruno Esbjorn, Violin; and Edgar A. Brazelton, Composition

Esbjorn, violin, and Edgar A. Brazelton, composition.

Mr. Chiapusso achieved recognition in Holland and the music centers of Europe as a pianist before coming to America. He studied with Pugno, and since his arrival here he has been successful as a concert artist and teacher. Mme. Rive-King was a pupil of Liszt, and has appeared in concert and recital in the principal cities of the United States and abroad.

Boza Oumirossoff, the Bohemian baritone, has a European operatic record that includes appearances with Sembrich, Melba, the de Reszkes and Mary Garden. He is an officer of the French Academy. With him at the head of the vocal department is Charles W. Clark, American baritone, whose concert and oratorio work have made his name familiar.

Richard Czerwonky, formerly with the Boston Symphony, and concertmaster of the Minneapolis Symphony for years, is head of the violin department. He has composed many works for the violin, and is favorably known as a conductor. He was a pupil of Joachim. Bruno Esbjorn studied with Willy Hess and in numerous European tours has won honors as a performer.

The department of theory and composition is in charge of Edgar Brazelton,

composer of many works. He received his training under Frederick Grant Gleason in Chicago, Ebenezer Prout in London and M. Lameroux in Paris. The orchestra training school, which has been combined this year with the Master School, is under the direction of Mr. Czerwonky. Here the members are drilled in ensemble playing and repertoire, and during the past two years sev-

eral students have become members of leading symphony organizations.

The first public concert of the Master School was given in Orchestral Hall on Jan. 30. Three members of the piano department, two of the violin department, and eight of the voice department were heard. Examinations for the second semester were held during the week of Feb. 6.

London Recital Booked for Sue Harvard

Sue Harvard, soprano, who has had a successful concert season here, has been booked for a recital in London, England, in the last week in June and will sail on June 13 on the Aquitania. Before her return to the United States she will visit Wales, the country of her ancestors and will give a number of concerts there. Early next November, Miss Harvard will be heard in recital in Aeolian Hall. She has been engaged for a concert Sunday, March 19, at the Blackstone Theater, Chicago. Other engagements this season will include a recital in Mahanoy City, Pa., March 1; Grove City, Pa., April 6; and she will sing a return engagement at Scranton, Pa., April 19, having appeared there earlier

this season. She will also be heard in Indianapolis, May 1.

Claire Dux Acclaimed in Lynchburg, Va.

LYNCHBURG, VA., Feb. 12.—Claire Dux, soprano of the Chicago Opera Association, was presented here in concert by the Music Circle of the Women's Club, at the City Auditorium on Feb. 6. Mme. Dux's singing was hailed with delight. Assisted at the piano by Frederick Persson, accompanist, the artist sang groups of French, Italian and English songs, and a few German numbers with clarity of voice and charm. The audience demanded several encores at times, before allowing the program to proceed. The recital was the third of a series of five to be given by the Women's Club here this winter.

G. B. M.

LEON

SAMETINI

BRILLIANT ACHIEVEMENT

Times

"Time honored Benediction!"

Herald

"Musical temperament!"

Tribune

"Interesting playing!"

Mail

"Program builder of individuality and imagination!"

American
Sun

"Assurance and élan!"

"Technical dexterity!"

"Musicianly intelligence!"

"Abandon of style!"

VIOLINIST

NEW YORK RECITAL

TOWN HALL, JAN. 11, 1922

Specially engaged for
New York Beethoven
Association, Feb. 13,
1922.

For concerts and recitals, address c/o

Wolfsohn Musical Bureau

8 East 34th St., New York



HAROLD BAUER IN SEATTLE PROGRAM

Griffes Group Also Visits City Club and Faculty Concerts

SEATTLE, WASH., Feb. 11.—Harold Bauer, pianist, played at the Metropolitan Theater on Jan. 30, under the auspices of the Cornish School, and impressed his audience by his artistic powers in a program which included numbers by Bach, Beethoven, Schumann, Chopin, and some of the modern composers.

The Griffes Group comprising Olga Steeb, pianist; Edna Thomas, mezzo-contralto, and Sascha Jacobinoff, violinist, appeared here on Jan. 31, under the direction of Katherine Rice. The ensemble and solo work of these artists was admirable. A group played by Miss Steeb was artistically interpreted, the audience insisting on two extra numbers as encores. Creole songs were plaintively and charmingly sung by Miss Thomas, and Mr. Jacobinoff proved himself an artistic violinist. Katherine Robinson of Seattle was the capable accompanist.

The song recital of Sarah Y. P. Pea-

body, soprano, was assisted by Paul McCoole, pianist, was an excellent demonstration of good singing in a program representing various schools of vocal literature. Mrs. Peabody is a member of the Cornish School faculty.

The fourth event of the series of the Seattle Musical Art Society's morning musicales was an ensemble program arranged by Francis J. Armstrong, violinist and head of the violin department of the Cornish School. The program comprised the Mozart Sonata No. 7 for piano and violin, played by Boyd Wells and Mr. Armstrong; two numbers for harp and violin by Eleanor Nordhoff Beck and Mr. Armstrong, and the Brahms Trio No. 8 by Mr. Armstrong, violin; George Kirchner, 'cello, and Arville Belstad, piano. These ensembles were all marked by delicacy of interpretation.

The music in the principal motion picture houses continues to be of a high standard. At the Coliseum Theater, under Arthur Kay, an orchestra of thirty men is heard in daily concerts with a special program each Sunday at noon. At the Columbia Theater a smaller orchestra directed by Liborius Hauptmann, pianist, has acquired an excellent reputation for good ensemble work. Samuel Wineland leads a small orchestra at the Strand Theater with good results. The Liberty Theater, with its Hope-Jones Wurlitzer organ, played by Albert Malotte, also provides a fine musical program.

D. S. C.

flautist, paid a second visit here on Jan. 31, presenting many new features in their interesting interpretation of Indian music and folk-lore. The company came under the auspices of the Women's Board of Missions, a union of several Methodist Church societies, but Beethoven Hall held a very small audience in proportion to the value and attraction of the entertainment, though sincere appreciation was manifested. Edna Wooley was acclaimed for the beauty of her voice and charming style in presenting her husband's compositions. Mr. Tack's flute solos were delicate and artistic. A local baritone, Roy Wall, sang the "Indian Love Song" effectively in costume, and its repetition was called for. A luncheon was tendered Mr. Lieurance and his company by the discussion group of the Women's Club at the Menger Hotel, with Mrs. S. P. Cunningham as chairman. A program under the chairmanship of Mrs. F. L. Carson brought forward as speakers Mrs. F. J. Maurer, Mrs. J. T. Smith, president of the Women's Club, and Mrs. S. J. Wright, ex-president of the State Federation of Women's Clubs. Mr. Wall sang two Lieurance compositions, "Love Song" and "Aooah," accompanied by the composer. An interpretative dance was given by Mildred Johnson, in Indian costume. Katherine Clarke acted as accompanist.

G. M. T.

BLITZ FORCES PLAY

San Antonio Symphony in Beethoven Work—College Series Continue

SAN ANTONIO, TEX., Feb. 13.—Beethoven's First Symphony was played at the fourth pair of concerts of the San Antonio Symphony on Jan. 26 at Beethoven Hall. As the season advances the orchestra is gaining in accuracy and unity. Large audiences were present at afternoon and evening concerts, Julien Paul Blitz and his forces receiving an ovation. An Andante Cantabile by Tchaikovsky; the Military March from Saint-Saëns' "Suite Algérienne," Gillet's "The Mill" and the Overture to Thomas' "Mignon" completed the program. Mary Howard, a local soprano, sang "Adieu Forêts," from Tchaikovsky's "Jeanne d'Arc" and the "Jewel Song," from Gounod's "Faust," and had to give many additional songs, in which her piano accompaniments were played by Mrs. Lawrence A. Meadows.

The third of the series of Sunday afternoon recitals at the San Antonio College of Music on Feb. 5, brought forward Mrs. Theo. E. Satterfield, Elsa Schott and Helen Beck, preparatory piano teachers and pupils of John M. Steinfeldt, director of the college. These soloists and Mrs. Maybelle New Williams, assistant violin teacher, and Eulalio Sanchez, teacher of flute, were heard to advantage. The auditorium is always well filled for these recitals.

G. M. T.

Concerts Follow Opera for Pavloska

Her appearances with the Chicago Opera Association at the Manhattan Opera House necessitated the change of Irene Pavloska's engagement with the Orpheus Club of Battle Creek, Mich., from Feb. 6 to Feb. 27. The mezzo-soprano has been singing three or four times weekly with the opera company. Her concert schedule at the end of the opera season promises to keep her equally busy. She will give recitals in Chicago on Feb. 26, at Milwaukee on March 1 and at Lansing, Mich., with Elias Breeskin, violinist, on March 2.

Miss Gentle to Substitute for Destinn

As a result of her appearances with the Scotti Opera Company last fall, Alice Gentle, soprano, has recently added two new concert dates to her calendar. Returning from a tour on the Pacific Coast, she will appear as substitute for Emmy Destinn in Kansas City jointly with Gabrilowitsch. She will also sing with the Toronto Oratorio Society. In May she will tour again with the Scotti Company.

Dr. Marafioti Still with Metropolitan

It was erroneously stated in the issue of Feb. 4 that Dr. P. M. Marafioti was "formerly a member of the Metropolitan Opera House medical staff." Dr. Marafioti is still a member and is on duty on Friday evenings at the Metropolitan.

Alden Barrell Relieves Studies at Harvard by Work as Song-Composer



Alden Barrell, Young American Composer

NEW BEDFORD, MASS., Feb. 11.—Alden Barrell of New Bedford, who is becoming known as a composer has written an "Evening Song" which Florence Macbeth has included in her concert programs. It was sung at her recital at the Olympia Theater on Jan. 29.

Mr. Barrell took up composition only recently, and several of his songs are still in manuscript. The first to be heard in public was "Little Miss Muffit," written for and sung by Miss Bobby Bessler. Among others he has written are "Candles of Memory," "Constancy," "The Heart's Country," "Weariness," and "The Death of the Roses."

He is a member of the 1923 class at Harvard. Mr. Barrell, who was born twenty-one years ago at Newton, Mass., came to New Bedford when two years old, upon his father's appointment as organist and choirmaster of Grace Church. The youthful composer was a pupil at the Friends' Academy and the public schools of this city, but left the High School at the end of three years to complete his college preparation in the Nolan School in Cambridge. In addition to his work at Harvard, he is studying singing in Boston under A. de Guiehard, formerly of the Paris Opéra.

Mr. Barrell, whose name is Edgar Alden Barrell, writes under the name of Alden Barrell, in order to avoid confusion with his father, Edgar A. Barrell, who is the composer of many anthems and organ and piano music.

A. H. K.

MARTIN GIVES RECITAL

Tenor Sings to Soldiers in Springfield, Ill.—Carol Robinson Plays

SPRINGFIELD, ILL., Feb. 6.—Riccardo Martin, tenor of the Chicago Opera, was heard in recital on Jan. 27 at the State Arsenal, under the auspices of Troop D, 106th Cavalry. Before the concert the artist sang a group of songs for the convalescent soldiers at the Open Air Colony. Mr. Martin has been heard here a number of times, but never has he so completely won his audience. He was in excellent voice and gave a fine program and several encores. Hubert Carlin, as solo pianist and accompanist, shared in the success.

Carol Robinson, pianist, gave her annual recital on Jan. 30 at the Y. W. C. A. Assembly Hall, and on the following day at the Sacred Heart Academy for the student body. Her programs were artistically interpreted.

E. S. O.

Schmuller to Play with Mme. Schnitzer

His first New York appearance of the season will be made by Alexander Schmuller, violinist, in joint recital with Germaine Schnitzer, pianist, at Town Hall on the afternoon of Feb. 19. The artists will introduce a Ballade by Kryjenowsky, and will also play a solo sonata for violin by Max Reger and a sonata by the eighteenth-century composer, J. B. Senallie, as well as works of Mendelssohn and Schumann.

N. LINDSAY NORDEN

Conductor

Mendelssohn Club, Philadelphia (47th Season)

"The chorus is conducted by N. Lindsay Norden, whose fine musical understanding and excellent leadership help the Club to maintain the standard which it set many years ago."

—*Evening Bulletin*, January 18, 1922.

"The entire program proved to be one of the best that the Club has given for a long time."—*Evening Ledger*, January 12, 1922.

"Singing of this kind is one of our less frequent pleasures. . . . There was every evidence of intelligent direction and faithful rehearsal. In precision of attack, in fulness and purity of tone, there was little more to be desired."—*Inquirer*, January 12, 1922.

"The chorus was in its best form, at all times sensitive to the baton of its leader, and sang with much spirit."—*North American*, January 12, 1922.

Reading Choral Society, Reading, Pa. (200 Voices)

"N. Lindsay Norden puts a skilful workmanship and a touch of distinction into his work that is most infectious and pleasurable. He uses his masterly skill with a wise discretion and elegant restraint. We honor him and we sincerely hope that we shall never fail to support him in his admirable work in our community."—*Reading Herald-Telegram*, January 4, 1922.

"The concert was a crowning event, musically, to Reading's Better Music Week. New laurels were won by Mr. Norden for the masterful manner in which he directed the big chorus."—*Reading Eagle*, January 4, 1922.

"The choruses were perfect in the extreme. The concert proved to be a great testimonial to the work of N. Lindsay Norden, on whose training the success of the choral work depended."—*Reading News-Times*, January 4, 1922.

(Many Similar Criticisms)

BOSTON

ETTA BRADLEY Soprano
BENJAMIN REDDEN Tenor
EXCLUSIVE MANAGEMENT

ELIZABETH SIEDOFF Pianist
PAUL WHITE Violinist

DIXIE CONCERT DIRECTION
513 PIERCE BUILDING
COPELEY SQUARE
Telephone Back Bay 57173

Measuring Musical Talent at the Carnegie Institute of Technology

[Continued from page 3]

child had sufficient other qualities to warrant it, he could be diverted to the piano, where he would not have to worry so much with questions of pitch.

Dr. Seashore's Inventions

For many of the tests dealing with intelligence, etc., the instruments and methods are such as may be found in any psychology research laboratory. Among the most important musically, however, are the inventions of Dr. Seashore, the Tonoscope and the Audiometer.

Dr. Schoen terms Seashore "the leading music psychologist in the world and the greatest friend and benefactor of the musician, whose inventions for measuring musical talent and established standards are the only ones available." In Germany the study of music psychology lagged because of the absence of measuring instruments. Seashore has been studying music psychology for twenty-five years, but has only been recognized in the last few years. His Tonoscope, which visibly registers tonal vibration, and which more than anything else has developed and will develop scientific musical education, was invented in 1901, and even to-day there is not more than a handful of them in all the world. Seashore's first important studies on the Tonoscope were made in 1915, and in the last six years the instrument has been the basis of research.

The Tonoscope is seen in one of the accompanying illustrations. It consists of a balanced drum revolving precisely at the rate of one revolution per second. On the drum are black dots in vertical rows. The row at the left of the drum contains 110 dots, representing 110 vibrations, and one dot or vibration is added to each row to the right and so on so that the last row to the right contains 219 dots. The number of dots in the row are marked on the scale to be seen in front of the instrument. As tone depends upon vibration and the vibrations per second of each tone is known, it is easy, by measuring vibrations, to determine whether or not the pitch is correct.

The tone, produced by voice or instrument, is introduced through a speaking tube. The vibrations strike a sensitive rubber drum which vibrates correspondingly, which, in turn, vibrates a gas feeding a tiny flame before the dots. Thus the flame vibrates just as many times per second as the tone, and produces a visual phenomena upon the revolving drum of dots in that the row having in it the same number of dots as the vibrations of the flame appears to stand still while other rows in its vicinity, also slightly affected by the vibrations, revolve around it to the left. If you are singing into the instrument and you "slide up to your note," it is easily seen. If you sing even so much as one vibration off pitch, the fact also stares you in the face.

Another of Seashore's novel instruments is the Audiometer, which, by means of an electrically produced sound, differing in intensity, can accurately test an ear for pitch and range varying from 11,000 to 20,000 vibrations per second. So good is this instrument that it was used by the army during the war to test the hearing, and it is used in practically every important institution for ear treatment in the country.

With such instruments as these it has been possible to establish standards of musical talent, and upon these standards

will the musician of to-morrow base his education.

Teachers and Science

Teachers will have to advance with this science if they expect to maintain their teaching. Courses in scientific teaching will be established in the universities. It may mean that teachers will be compelled by law to pass a qualification examination. It may mean that the Government will take a long dormant interest in the musical development of the country. At any rate, it means teaching efficiency and a raising of the standard.

And to the interpreter? The average artist does not appreciate the fact that the great majority of his audience can tell a five-vibration defect in his pitch, and a great number of his audience can tell even one vibration difference. This has been proved by tests. Five vibrations represent something less than a quarter-tone. The instruments will permit the artist to analyze attack, sustaining notes, tonal movement and release, and that bug-bear of most singers, the vibrato. There would be no excuse for deficiency.

What the Mood Charts Tell

Dr. Schoen also represents the Edison people in Pittsburgh in the research work in connection with the mood chart system of analysis of the effect of music upon the mass of people. After going over 20,000 of these mood charts collected from all over the country, and making conclusions, he made a concerted test of fifteen students in the school, under rigorous experimental conditions, and proved that what was true of the thousands was true of the few. And these are some of the conclusions:

Capacity for music appreciation is inborn, inherent, and just as much a talent as music production.

Music has the power to change a variety of moods and to induce similar types of moods in all persons.

The degree of enjoyment found in music differs and depends upon musical sense of the hearer.

The mood charts were made by the notation of the listener's mood impressions before and after hearing a phonograph record. Of course, much depended upon the listener's ability to define his emotions, but it is expected that soon instruments to accurately define emotions will be employed in these tests. However, the mood charts are thought to be fairly accurate and sincere, and they have given a great insight as to the effect of music upon audiences.

The mood charts showed one other thing of great importance, especially to interpreters; the relation of enjoyment and familiarity with the piece. It was found that just as much enjoyment is obtained from serious as from joyful music by a musical person, and that unfamiliarity with the selection does not diminish the enjoyment, but for unmusical or slightly musical persons, familiarity is of the greatest importance in the derivation of pleasure and to them new music is boresome. Thus it is concluded that the performer should reckon well his audience, and therein lies the road to popularity. The art of program-making is being analyzed by the music psychologists and the results are being set forth in books which should be available soon. By their study, one of the greatest howls of the critics to-day, that of poor choice of program material, should be eliminated.

Critics in the Future

Speaking of critics, the future holds many things. Picture the débüt of one aspiring embryo soprano in the year of grace, 1950. The scene is in the anteroom of the opera house. Her audience numbers the critics of the leading papers and no others. In the room are all the demon detecting apparatus of that period to help the critics to determine her exact musical status and her position on the ladder of fame. She begins to sing. The faithful Tonoscope registers a "slide" of seven vibrations and she "overshoots" the note by two vibrations before settling firmly upon it. "Hm! Not so good!" say the critics under their breath. And then they proceed to put her through the "whole works" and keep strict tabulation of the test results. In the end there is one conclusion, and the critics rush out to make the edition with that conclusion which proclaims a new star or puts the aspirant in a niche to await further development. The next night she may sing to the audience which pays to hear her.

But to get back to the Tonoscope, this instrument has great possibilities as an accurate piano tuner. By its use tonal perfection could be attained, and by tonal perfection the doctors would be robbed of many cases of earache.

The present methods of teaching sing-

Many Phases of Educational Work to Be Discussed at Nashville

The Kentucky Music Teachers' Journal, which is now entering upon its second year, maintains its interest. In its latest issue a strong appeal is published that Kentucky will do its utmost to help in achieving success for the National Convention of Music Supervisors to be held in Nashville in March, especially as the State Music Teachers' Association will meet at the same time. The Journal announces that a comprehensive program has been drawn up for the conference. There are to be addresses upon various phases of educational work, the subjects including "The Attainment of the Ultimate Aims of the Junior High School," "Music Essentials for Rural Schools," "The Backward Pupil and the Older Beginner," "Things that Matter Most in Method" and "Responsibility of the Small City High School to its Adjacent Rural Community." A session will be devoted to the discussion of music in its community and State-wide aspects. There will be demonstrations of teaching methods, and a voice clinic in which a specialist will classify voices, and suggest the procedure which should be adopted in training in given cases. Work in the Normal and High Schools and Junior Colleges will receive a share of attention. It is announced that the speakers will include Dr. Courtis; Carl Engel, music division of the Library of Congress; W. L. Tomlins of Chicago; Dr. Claxton of the University of Alabama, and Mrs. John F. Lyons, president of the Federation of Music Clubs.

Detroit Chorus Engages Sorrentino

DETROIT, Feb. 4.—The Caruso Choral Society has engaged Umberto Sorrentino, tenor, as soloist for its first concert. The program will be given at Symphony Hall.

Recital for Susan Metcalfe-Casals

Her only New York recital of the season will be given by Susan Metcalfe-Casals, contralto, at Town Hall on the evening of Feb. 28. Her husband, Pablo Casals, will be at the piano.

Hallie Stiles Sings in Syracuse

Hallie Stiles, soprano, appeared recently at the Morning Musicales at the Temple Theater in Syracuse, N. Y., and won a very decided success. She is the daughter of Dr. and Mrs. Henry W. Stiles, her father being a member of the faculty of Syracuse University.

Frieda Klink will sing at the Charles-ton, Ill., Festival on May 4 next.

ing are woefully inefficient, Dr. Schoen believes. Correction will come by the use of the Tonoscope, a small studio model of which is ready for the market. The vocal student of the future will study the voices of accepted masters of vocal art through the instrument to literally see how the artist sings. Dr. Schoen bases his conclusions from the study he made a year ago using the Tonoscope on the voices of Dame Melba, Emma Eames, Alma Gluck, Frances Alda and Emmy Destinn to find elements of artistic interpretation and what modifications were made unconsciously in an attempt to express emotion. The results of this study are now being prepared for publication. After this study Dr. Schoen made a research into books written by singers as to how they achieve success in their art, and found that for the most part they threw no light on the subject, but merely presented a view from the angle of the writer, who set forth as the secret of artistic success what was merely some hobby or personal eccentricity.

There is still much to be done by the research workers even with the great strides taken in the last few years. The work will go into the analysis of primitive music and into the difference in musical talent, according to nationalities, and perhaps into just how many really appreciate Schönberg, and lots of other things.

New York Park Community Symphony Honors Schubert

A concert by the Park Community Symphony, Jacques L. Gottlieb, conductor, assisted by Lynette Gottlieb, pianist, and Max Gegna, cellist, was given in the St. Ignatius School Auditorium, New York, on the evening of Feb. 4. In honor of the Schubert anniversary the "Unfinished" Symphony was performed, and the cellist played the "Ave Maria" in addition to a Sonata by Eccles.

Papi to Accompany Marguerite White

A double débüt will be made at Carnegie Hall on the evening of Feb. 24. Marguerite White, a young lyric coloratura soprano, will be heard then for the first time in formal concert, and Gennaro Papi, conductor of the Metropolitan Opera Company, will make his initial appearance as accompanist. A special decorative screen has been provided for the occasion by John Wenger.

ALBERTO BIMBONI
Voice Teacher
Coach for Opera and Recitals
327 West 76th Street, New York City
Telephone Schuyler 3430

MAURICE LAFARGE
First Prize, French National Conservatory of Music.
Teacher of Singing—Coach—Accompanist
Has toured with Calvè, Melba, Amato, Clément, Thibaud and others.
Studio: 31 West 9th St., New York

HERBERT DITTLER
Violinist—Instructor
Available for Concerts—Recitals
Member of Faculty of Columbia University
Residence—Studio: 231 Lexington Ave.
New York Phone—Vanderbilt 7338

DR. ARTHUR D. WOODRUFF
TEACHER OF SINGING
Studio: 810 Carnegie Hall, New York

Celebrated Spanish Piano Virtuoso.
Foremost pedagogue in Europe. Teacher of many famous pianists.
ALBERTO JONAS
SINCE THE WAR
IN NEW YORK
Studio, 301 West 72nd St., New York

Management
DANIEL MAYER
Aeolian Hall, New York
Helen L. Levy, Personal Representative

The BELGIAN CONSERVATORY of MUSIC, Inc.
Ovide Musin, President-Director
Eminent Teachers and Graded Courses in All Departments.
An Established Institution Where PROMISES ARE FULFILLED.
JUST OUT!
Mazurka de Concert—Nightingale Berceuse et Priere—Extase—Valse Lente
Composed and Played by Himself. Favorites Throughout the World. (12 inches) Price \$1.50
51 WEST 76th STREET, NEW YORK CITY

NELLIE
and
SARA

KOUNS
"PERFECTION IN ENSEMBLE SINGING"—N. Y. Telegram
Sopranos

In America
Season 1922-23

ALBERTINA RASCH
SUITE 802 ST. JAMES BLDG., NEW YORK

FORMER PRIMA BALLERINA OF
CENTURY OPERA—VIENNA ROYAL OPERA
Now Scoring Sensational Success in Europe

SPRINGFIELD, OHIO, GREETS VISITORS

May Peterson Sings in Memorial Hall—Club Celebrates Anniversary

SPRINGFIELD, OHIO, Feb. 13.—May Peterson appeared in a successful recital recently, her fine voice being heard to advantage in operatic arias and other music. She was frequently recalled and aroused fresh enthusiasm when she seated herself at the piano and sang to her own accompaniment "Comin' Thro' the Rye." Miss Peterson stated that Memorial Hall was one of the finest in which she had ever sung. The recital was organized by the music committee of the Federation. Pablo Casals, cellist, gave a delightful program at Memorial Hall on Feb. 6. This was his first appearance in Spring-

field, and his artistic style charmed his audience. Mr. Casals was to have appeared last year, but canceled his engagement because of illness. His recital was under the auspices of the music committee of the City Federation of Women's Clubs as one of the events of the Artists' Course.

The anniversary of the founding of the Research Club was celebrated by a musical program at the home of one of the former presidents, Ruth Mellott. Among those who appeared were: Mrs. George S. Thurtle, vocalist, president of the Fortnightly Musical Club; Mrs. H. E. Webster and Mrs. Frank Miller, pianists; G. R. Humberger, cellist, supervisor of music of the Springfield public schools; Mrs. A. Harry Crum, vocalist, and Edward Lafferty, violinist.

Almost 200 students are now enrolled in the violin classes of the Springfield public schools, lessons being given by teachers for only fifty cents. Cello classes are being formed. There is now an orchestra in each of the schools. The Junior High School has an orchestra of fifty pieces.

Mrs. J. B. Doster is the new conductor of the choir at the Church of Christ. The newly formed choir of the St. Paul Methodist Episcopal Church will be conducted by Mrs. Walter C. Nash.

So successful was "The Feast of the Red Corn," an operetta by Paul Bliss, when given for members of the Fortnightly Musical Club, that the operetta was repeated as a guest night number on Jan. 10. The cast was composed of members of the club.

Children of the Junior Fortnightly Musical Club recently gave a concert program for the young residents of the District Tuberculosis Hospital.

Willard Osborn will settle in this city in the near future as one of the teachers at the Wittenberg Conservatory.

Ralph Zirkle, pianist and composer, who recently returned home from a coast-to-coast trip with the Chicago Grand Opera Sextet, as accompanist, has decided to spend the remainder of the winter here. Mr. Zirkle is devoting his time to composing and music study. He is booked for several recitals in Springfield.

Edward Jeurgens, violinist, formerly of Springfield, is now playing with the Buffalo Symphony.

A. M. T.

Wodell Pupils in Boston Recital

BOSTON, Feb. 14.—Pupils of Frederick W. Wodell, vocal teacher, gave a concert at the Franklin Square House on Feb. 1, when the following appeared in solos: Jean Miller Wilson, William F. Madden and Winifred A. Watson, sopranos; Mabel Cockcroft, contralto; Fred A. Blomquist and Archibald Mann, tenors, and Le Mert B. Sheridan, baritone. Quartet numbers were also given by Mrs. Wilson, Mrs. Cockcroft, Mr. Mann and Mr. Wodell. Gertrude Gibson was the accompanist and also played as a solo the "Rigoletto" paraphrase by Liszt. There was a large audience.

Festivals Engage Anderson Artists

Four artists under the management of Walter Anderson have been engaged to appear at the Lindsborg, Kan., Festival, during Easter week, April 9 to April 16. They are Marguerite Ringo, soprano; Mildred Bryars, contralto; Charles Stratton, tenor, and Frank Cuthbert, bass. The same quartet, with the substitution of Phoebe Crosby as soprano, has been booked for the Newark, N. J., Festival, on May 6.

Maier and Pattison to Give Another New York Recital

A final recital for the season has been announced for Guy Maier and Lee Pattison, pianists, for the afternoon of Feb. 25 at Carnegie Hall, when they will appear for the benefit of the Vassar College Salary Endowment Fund. The program will include a novelty in the Godowsky arrangement of Weber's "Invitation to the Dance" for two pianos, Three Little Pieces by Stravinsky, Chabrier's "España," Saint-Saëns' "Spinning-wheel of Omphale," the Brahms Variations on a Theme by Haydn, two Schubert Marches and the "Moy Mell" by Arnold Bax and the "Jazz Study" by Edward Burlingame Hill.

CONTESTS IN HAMILTON

Laidlaw Memorial Presbyterian Choir Wins Eisteddfod Award

HAMILTON, ONT., Feb. 10.—Hamilton heard its first Eisteddfod on Jan. 28 when a large audience at Memorial Hall included many visitors from outside points. The contests were keen.

Laidlaw Memorial Presbyterian Church Choir, of which Herbert J. Holder is conductor, carried off first honors in the choral competition, and the Toronto Male Welsh Choir, conducted by G. T. Harris, won the first award in its section. Mme. Gwladys Jones-Morgan, winner of the singing award at the Royal National Eisteddfod in 1911, delighted the audience by her interpretation of "Un Bel Di," from "Madama Butterfly." The judges in the musical section were Dr. Edward Broome, Ernest R. Bowles and Alfred Bruce, all of Toronto.

The winners in the musical contest were:

Pianoforte solo, twelve to fifteen years, Margaret Leslie, Weston. Violin solo, under sixteen years, Wilma Ingram, Toronto. Juvenile solo, under sixteen years, Francis Roy, Hamilton. Special competition, any voice, untrained singer, Mrs. W. Margreave, Hamilton. Soprano solo, Mrs. W. Margreave, Hamilton.

Trio, soprano, tenor and bass, Mrs. Davis, Thomas Lewis, Mr. Davis, Hamilton. Competition for juvenile choirs under sixteen years, Strathcona School, conducted by Miss M. P. Montgomery. Quartet, soprano, alto, tenor and bass, Cambrian Quartet, Toronto. Pianoforte solo, sixteen to eighteen years, Norma Baynes, Hamilton.

Baritone solo, George Welch, Toronto. Special pianoforte solo, Florence Craig, Toronto. Tenor solo, D or E Flat, John Williams, Toronto.

Competition, male voice choirs, Toronto Male Welsh Chorus, G. T. Harris, conductor. Challenge solo, Harry Evans, Toronto. Duet, tenor and bass, E. P. and T. P. Williams, Toronto. Contralto solo, E Flat, Mrs. Webster, Homeside.

Chief choral competition for church choirs, thirty-five to forty-five in number, prize \$60 and challenge shield, given by Hamilton Spectator Printing Company, to become the property of the choir winning it three times in succession, ebony baton, sterling mounted, given to winning conductor, Laidlaw Memorial Presbyterian Church Choir, conductor, Herbert J. Holder.

W. J. B.

Two Cities Hear Miss Dilling

Mildred Dilling, harpist, was booked to appear in the musicale given at the White House in Washington on Feb. 16. On Feb. 14 she was to appear jointly with Mona Gondré, disease, in a public concert announced as a "Valentine musicale," at the Cosmopolitan Club of New York.

Evansville, Ind., Music Commission Opens Series

EVANSVILLE, IND., Feb. 13.—The Chamber Music Society of New York was presented in the first concert of the season to be sponsored by the Music Commission of Evansville recently. The concert was a marked success. H. B. O.

Lillian Croxton Leaves for South

Emigrants from New York to the South included, on Feb. 3, Lillian Croxton, coloratura soprano, and her husband, William Croxton. They planned to visit St. Petersburg, St. Augustine, Miami and other Florida cities during the five or six weeks of their trip. Mrs. Croxton has been invited to sing in these cities.

Announce Singers for Warren Concert

The second program in the Frederic Warren Ballad Concerts will be given at the Selwyn Theater on the evening of Feb. 19. The artists will be Ruano Bogislav, Pauline Bonelli, Richard Bonelli and George Raudenbush, with Meta Schumann at the piano.

Available Only
October 1st to March 1st
Exclusive Management
DANIEL MAYER
Aeolian Hall New York



CECIL FANNING

Another of the Great Artists
who selected

Lily Strickland's Dreamin' Time

from

"Bayou Songs"

1. Mornin' on ze Bayou
2. Ma Li'l Batteau
3. Dreamin' Time
4. Li'l Jasmine Bud

The "Bayou Songs" (4) are published in complete form only.
For High Voice (No. 4944) \$1.25
For Low Voice (No. 4992) 1.25
Featured also by Sophie Braslau (Dreamin' Time and Ma Li'l Batteau), Nevada Van der Veer, Reed Miller, etc.



J. FISCHER & BRO.
New York

Fourth Avenue at
Astor Place

The Washington Heights Musical Club

A Club for Musicians and Music Students

JUNIOR BRANCH

PROSPECTUS FOR SEASON OF 1921-22 NOW READY

ADDRESS ALL COMMUNICATIONS TO

MISS J. R. CATHCART, 27 West 57th Street, New York
Telephone Plaza 5859

GRETA MASSON

SOPRANO

Available for Spring Festivals, 1922,
and Recitals, Season 1922-23

UNIVERSAL CONCERT BUREAU, Inc.

Ralph J. MacFadyen,
Manager

17 East 42nd Street

Telephone Murray Hill 4353

New York City



Mezzo
Soprano

GERHARDT
Preeminent Among Song Recitalists

E
L
E
N
A

Chicago Establishes Her Claim to

BOX OFFICE POLICY FOR CHICAGO OPERA

Balance Sheet to Dictate Next Season's Performances, Says Insull

CHICAGO, Feb. 11.—Expressing the hope that the \$500,000 guaranty fund of the Chicago Opera for the next five years would be forthcoming within the month Samuel Insull, newly elected head of the Civic Opera Association, addressed the women's section of the organization on Wednesday. His statement took the form of a prospectus for next season, indicating that the répertoire would be based on box-office results rather than on a desire for novelty, and that the personnel and casts would be dictated by the demands of the public.

"No person or set of persons will be permitted to ride their 'isms' 'at the expense of the balance sheet,' declared Mr. Insull. "Advocates of opera in this or the other language will receive scant encouragement. We will consider every person's viewpoint, but we are not going to spend large sums in catering to any group as to the class of opera to be produced. Everything will be considered with a view to its effect upon the box office. Civic opera will have an economical management and we'll have just as good opera as Chicago ever has had. 'We can't have anything, however, until we secure the money. It is a mistaken idea that a few public spirited citizens are going to stand behind the enterprise. We are now receiving pledges as low as \$100 a year, and we are coming along very well. Within thirty days I believe the requisite amount will have been raised. We don't propose to run opera at a loss after five years, but we must have a breathing space. Our deficit for the coming year may be large, but it will be our aim to reduce it year by year."

Mrs. Edith Rockefeller McCormick announced that she had signed a pledge for \$1,000 for five years, thus stepping down from the position of chief guarantor which she has held with Harold F. McCormick for the past ten years. Mrs. Archibald Freer, chairman of the Opera in Our Language Foundation, presented a petition asking for recognition for American composers and mentioning the works of a group of musicians worthy of consideration.

Frank Parker and Frances Anne Cook in Recital

CHICAGO, Feb. 11.—Frank Parker, baritone, and Frances Anne Cook, organist, appeared in recital at the Hyde Park Church on Feb. 7. Mr. Parker sang Tchaikovsky's "Legend," "Glory, O God" by Buzzi-Pecchia, "The Velvet Darkness" by Reddick and songs by Murdoch and Douty. Miss Cook played the César Franck Chorale in A Minor, the Toccata from Boellmann's "Gothic" Suite, and works by Schubert, Yon, Gounod and Guilmant.

Edward Vito Soloist with Finston Players

CHICAGO, Feb. 11.—Edward Vito, harpist, was soloist with the Chicago Theater Orchestra conducted by Nathaniel Finston on Feb. 5. He played the Zabel Concerto with authority and fine tonal values. The orchestra was heard in "Finlandia" by Sibelius, Elgar's "Salut d'Amour," Saint-Saëns' "Spinning Wheel," "España" by Chabrier, and the Mendelssohn "Ruy Blas" Overture.

Hans Hess Plays for Illinois Athletic Club

CHICAGO, Feb. 11.—Hans Hess, cellist, gave a concert at the Illinois Athletic Club on Feb. 5, this being his second engagement in this series. Juul Rosine

Recitalists Furnish Rich Fare

Prihoda Demonstrates Gifts as a Violinist—Rachmaninoff in Second Recital of Season—Edith Bennett Presents Song Program—Joseph Bonnet and Jessie Christian Heard as Soloists—Clara Clemens Sings

CHICAGO, Feb. 1.—Vasa Prihoda, violinist, came to Kimball Hall on Feb. 5 to captivate a large number of hearers with his demonstration of fiery enthusiasm and brilliant style. His playing has the impetuosity and abandon of youth. His technical equipment leads to ornate display, and his personality is one to rouse the most apathetic. He launched into the "Kreutzer" Sonata with an almost savage attack. It was a broad, sweeping picture that he unfolded with a thorough understanding. Lalo's "Symphonie Espagnole" was given equally fervent treatment, and Dvorak's "Slavonic Dance," "On Wings of Song" by Mendelssohn-Achron, and "La Ronde" by Bazzini were exhilarating numbers. Otto Eisen played the accompaniments.

The art of Sergei Rachmaninoff never grows stale and his customary capacity audience flocked to the Auditorium on Sunday, Feb. 5, for his second recital of the season. He imbues old works with new spirit and the time worn numbers on his program glow with the spark of his individuality. His gifts were demonstrated in Liszt's Second Rhapsody. His own arrangement of a Bizet Minuet was laden with rich beauties, and a group of his own compositions included the Etude Tableau, "Daisies," and the B Flat prelude. There was a Chopin group, played in detached intellectual style, and three "Fairy Stories" by Medtner, the Weber-Tausig "Invitation to the Dance," and numbers by Handel and Schumann.

Edith Bennett, soprano, made her first appearance in Chicago at Cohan's Grand on the afternoon of Feb. 5, impressing with the rich, warm quality of her voice. Her program possessed the advantage of originality, but carefully eschewed anything of an ardent dramatic nature. There was freshness of voice and buoyancy of manner in her singing of an Italian group, in which Piccini, Paradies, Cilea and Mascagni were represented. A French group followed, of which the "La mer est plus belle" by Debussy was the most interesting, and four songs by Wolf-Ferrari

played the accompaniments. At his second duet recital with Rudolph Reuter at Kimball Hall on Feb. 28, Mr. Hess will play for the first time in Chicago the Dohnanyi Sonata in B Minor. Following his successful recital in Davenport, Iowa, on Jan. 22, Mr. Hess was reengaged for March 19, and will appear in Waterloo, Iowa, on March 20.

Stuart Barker Leads Choral Concert

CHICAGO, Feb. 11.—Stuart Barker, conductor of the Monroe Federated Choir, presented the organization in a concert on Feb. 5, the program including effective performances of Dudley Buck's "Te Deum" and "Souls of the Righteous" by Noble. Mr. Barker gave as a solo Hammond's "Behold the Master Passeth By," displaying a baritone of sonorous and even quality. Members of the United States Veterans' Music School assisted in the program.

Mae Graves Atkins Sings in Aurora, Ill.

AURORA, ILL., Feb. 11.—Mae Graves Atkins achieved success in the soprano part of the "Messiah" given by the Aurora Community Chorus, Harry Detweiler, conductor, on Jan. 22. Other soloists were Gustav Holmquist, baritone; John B. Miller, and Alvin Ressegue. Stanley Martin, organist, and Melita Krieg, pianist, furnished the accompaniments.

were given with sincerity. Numbers by Loeffler, Manney, Wolff, Clarke and Cadman concluded the program. Rodney Saylor furnished the accompaniments.

Joseph Bonnet, organist, and Jessie Christian, coloratura soprano, were soloists with the Sunday Evening Choir at a concert in Orchestra Hall on Wednesday, Feb. 8. Mr. Bonnet played with virility and fire and with great variety of tone and color. The Bach Fantasie and Fugue in G Minor was given a powerful interpretation. Bonnet's own "Rhapsodie Catalane" was a spirited number in which the pedal cadenza was a brilliant achievement. He also played DeLamarter's "Stately Processional," a Prelude by Samazeuli, the Pièce Héroïque by César Franck, and the Toccata from Widor's Fifth Symphony.

Miss Christian exercised a fresh, pure coloratura in the "Bell Song" from "Lakmé," taking the trills and arpeggios with ease and giving the aria an interpretation full of feeling. Her versatility was demonstrated in her work with the chorus, her voice having a smooth and limpid quality in Randegger's "Praise Ye the Lord," Dett's "Listen to the Lambs," and Dickenson's "Shepherd's Story." The chorus, composed of 100 mixed voices, sang Bach's "Ave Verum," Tchaikovsky's "Cherubim Song" and the "Pilgrim's Chorus" from "Tannhäuser." Edgar A. Nelson conducted and Gavin Williamson played the accompaniments for Miss Christian.

Clara Clemens, contralto, appeared in recital at the Playhouse on Feb. 9, giving in English a program of German, French and Russian songs. Mme. Clemens has a voice of rich texture which makes its most powerful appeal in the middle and lower register. Strauss' "Death the Releaser" and Serenade were warmly colored, and Loewe's "Edward" was given a highly emotional interpretation. A French group received fluent expression and two songs by her husband, Ossip Gabrilowitsch, met with favor. A few brevities by Wolf were treated with spirit and numbers by Rubinstein and Moussorgsky were added. Margaret Mannebach proved a capable accompanist.

E. R.

Gilbert Wilson Gives Song Program

CHICAGO, Feb. 13.—Gilbert Wilson, dean of music of the American College of Physical Education, was soloist at a concert given in the college auditorium on Feb. 10. He displayed a baritone of good volume and range in the "Pilgrim's Song" by Tchaikovsky, "Invictus" by Huhn, and numbers by Brahms and Branscombe. The Barcarolle from "Tales of Hoffmann" was sung by a chorus, and duets were given by Mr. Wilson and Miss Liberty C. Roessler. Dance numbers also formed part of the program.

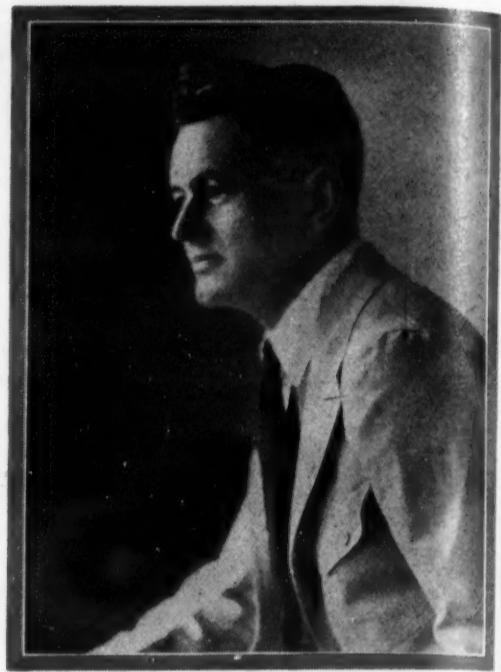
Philharmonic String Quartet Heard

CHICAGO, Feb. 11.—The Philharmonic String Quartet, George Dasch, conductor, gave a concert in Fullerton Hall on Feb. 5. The program included the Quartet in C by Mozart, Beethoven's Allegro Vivace, the Grieg "Romance," a Minuet by Valensin, and "In Highest Thought" by Carl Thern.

Flora Waalkes in Club Program

CHICAGO, Feb. 11.—Flora Waalkes, soprano, was soloist for the Hamilton Club at a musicale on Feb. 5, giving a program made up of songs by Chicago composers. She appeared before the Woodlawn Woman's Club on Feb. 7.

Facile Technique Within Reach of Modern Pianist, Says John J. Blackmore



John J. Blackmore, Pianist

CHICAGO, Feb. 11.—Modern theories of musical instruction have an earnest champion in John J. Blackmore, pianist, of the faculty of the Bush Conservatory. In his concert work and in his teaching Mr. Blackmore lays particular stress on the methods of technique as expounded by the leading recitalists. He is a product of the Leschetizky school of pianism and was associated with that master as pupil for several years and later as assistant teacher.

His early work was done under the direction of William H. Sherwood and he later coached with Artur Schnabel, Carl Friedberg and Percy Grainger. For several years he concertized in Europe and America, and has made several successful concert tours in this country. On the Pacific Coast his work is especially well known.

"Piano methods have made vast strides in recent years in the direction of clearing up the technical difficulties that used to beset the player," says Mr. Blackmore. "The ordinary principles of mechanics have been found applicable to the keyboard and the whole problem of tone production has been treated as a science. The business of the teacher to-day is to apply these principles to the individual needs of each student, and there is no excuse for the pianist not possessing a skilful and efficient technique."

VITTORIO TREVISAN
Basso, Chicago Opera Ass'n
VOICE PLACING—ACTING
Pupils Prepared for the Opera
428 FINE ARTS BLDG. CHICAGO

STUART BARKER, Baritone
Voice Culture, Lectures and Recitals
Chicago Conservatory, 9th Floor, Auditorium Bldg.
Wabash 9007

L. SHADWSKAYA
CONCERT-CELLIST
Studio: Chicago, 931 Kimball Hall

ARTHUR E. WESTBROOK
BARITONE
5401 Cornell Avenue, Chicago
'Phone Hyde Park 596

RALPH LEO
BARITONE
839 No. Dearborn St. Chicago
'Phone Superior 8700

CHICAGO CONSERVATORY
WALTON PERKINS, President
9th Floor, Auditorium Bldg.
'Phone Wabash 9007

OLIVE JUNE LACEY

SOPRANO
7217 Harvard Ave.
CHICAGO

Musical Supremacy of the West

SYMPHONY AUDIENCE

Chicago Opera Soprano Reveals Artistry as Soloist with Orchestra

CHICAGO, Feb. 13.—Claire Dux, soprano of the Chicago Opera Association, was soloist with the Chicago Symphony at the two regular concerts Friday and Saturday. Her performances gave unfeigned delight and she repeated the success that has marked her appearances in opera and concert. Mme. Dux gave two arias by Mozart just the delicacy and ethereal quality demanded by the music. The "Ruhe sanft" from "Zaïde" and an aria from "Il Rêve" revealed her opulent range and the full, even texture of her voice, capable of the finest nuances of pianissimo and equally mellow expansion to its fullest caliber. "Liebesfeier" by Weintraub, and "Wiegenglied" by Humperdinck were excellently done, the latter being given with especial grace and

ACCLAIMS MME. DUX

charm. Two songs by Strauss, "Morgen" and "Ständchen," were finely sung, and in the former number Jacques Gordon, concertmaster, was the recipient of merited applause for his work in the obbligato passages.

The orchestral numbers included the "Jessonda" Overture by Spohr and the Saint-Saëns Third Symphony, in which Eric DeLamarre was heard at the organ and Herbert E. Hyde and Marx E. Oberndorfer played the piano parts. "Eve," a symphonic poem by Joseph Mraček, was given its first presentation, revealing an intricate harmonic structure of swiftly changing ideas. Its pattern is distinctly modern and the orchestration yielded many moments of fine effect under the baton of Mr. Stock. Strauss' "Don Juan" concluded the program.

The orchestra appeared in one of the popular series at Orchestra Hall on Feb. 9, playing under Mr. Stock's leadership the Fourth Symphony of Tchaikovsky, the overture to the "Flying Dutchman," Saint-Saëns' "Danse Macabre," the "España" Rhapsody by Chabrier, and "In the Village" by Ippolitoff-Ivanoff.

sang MacDermid's "Sacrament," and numbers by Speaks, Moss and Squire. Evelyn Neil Fitch, soprano, sang "Charity" by Hageman and "Waters of Minnetonka" by Lieurance. Nita Agnese played the accompaniments.

DUMESNIL WITH SOLO CHOIR

Pianist Heard with Choral Organization Under Eric DeLamarre

CHICAGO, Feb. 11.—Maurice Dumesnil, pianist, appeared with the Chicago Solo Choir at a benefit given under the auspices of the Alliance Française at the Drake on Feb. 7. Mr. Dumesnil gave lively expression to a modern group and played effectively the "Rapsodia Argentina" by Gomez-Carrillo. Two numbers by Granados and the "Legend of Asturias," by Albeniz, were given with fine effect and five Chopin numbers revealed a full appreciation of their contents, the Polonaise, Op. 53, receiving a powerful interpretation. Other numbers were "Les Aves," by Groves; "Jeux d'Eau," by Ravel and Debussy's "L'Isle Joyeuse."

The choir under the leadership of Eric DeLamarre sang without accompaniment a group of Provencal Carols by Saboly, edited by David Stanley Smith; "June Moonrise," by DeLamarre, and the "Charles d'Orléans Chansons," by Debussy. Their work was characterized by clarity and unity, and fine tone.

Rosensweet Orchestra Plays at Drake

CHICAGO, Feb. 11.—Leon Benditzky, cellist, and F. Meinken, pianist, were soloists with the David Rosensweet Orchestra at the Drake Hotel on Feb. 5, playing the Concert Waltz by Rachmaninoff. The orchestral numbers included works by Wagner, Rossini, Sinding, Goldmark and Yradier.

Art Institute Ensemble Is Heard

CHICAGO, Jan. 31.—The Art Institute Ensemble, George Dasch, conductor, was heard in Fullerton Hall on Jan. 29. The program included the Overture "Mill on the Cliff" by Reissiger, the Largo from the Beethoven Sonata in E Flat, excerpts from Gounod's "Faust" and from "Tannhäuser," and Dvorák's "Slavonic Dance."

St. James Choral Society Gives Benefit

CHICAGO, Feb. 11.—The St. James Choral Society under the leadership of Francis Moore gave a benefit concert at St. James' Church on Feb. 5. The program included the "Home Road" by Carpenter, organ solos by Mr. Moore, and a group of songs by Mildred Anderson, contralto.

Stella Roberts Soloist with Sinai Symphony

CHICAGO, Feb. 11.—Stella Roberts, violinist, was soloist with the Sinai Symphony on Feb. 5, playing a portion of Lalo's "Symphonie Espagnole." Her

work exhibited clean technique and a thorough comprehension of the music. The orchestra under the leadership of Jacques Gordon was heard in Godard's Adagio "Pathétique," Grieg's "Sigurd Jorsalfar," Delibes' "La Source," and numbers by Strauss, Beethoven and Halvorsen. A fine cohesion is manifest among these players and the spirit of the compositions was well brought out by Mr. Gordon.

MUSICIANS CLUB PRESENTS COMPOSERS IN OWN WORKS

Younger Group of Chicagoans Prove Ability in Compositions for Piano, Voice and Ensemble

CHICAGO, Feb. 11.—The younger colony of Chicago composers held forth at an interesting recital given in Fine Arts Hall by the Musicians' Club of Women on Feb. 6. The program was devoted to works by members of the organization, and some of the numbers revealed more than mere promise. This was notably true of a String Quartet written by Marion Lychenham and played by Ebba Sundstrom and Marion Levin, violins; Stella Roberts, viola, and Anne Slack, 'cello. The composition is in classic style, with agreeable thematic material. A cleverly constructed fugue is the closing movement. The work was given a good interpretation.

Grace Welsh, pianist, presented her own Sonata Duet in E Minor with Ebba Sundstrom playing the violin part. This composition had previously been heard in Miss Welsh's recital. It is a lively work and went well on second hearing. Ethel MacDonald sang numbers by Ethel Lobdell and Lotta Poritz. Marion Roberts, pianist, played her own Theme and Double Fugue, presenting numerous difficulties which Miss Roberts ably overcame. Honor Winer gave a group of songs by Phyllis Fergus, and "Butterflies" by Lillian Magnuson.

Artists' Association Presents Musical Play

CHICAGO, Feb. 11.—The Chicago Artists' Association presented a musical extravaganza in Fine Arts Hall on Feb. 7. The musical numbers were written by Mme. Theodora Sturkow-Ryder and William Lester. In the cast were Paul Mallory, tenor; René Lund, baritone; William Lester, Elias Day, Eleanor Gilmore and Clarence Evans. Edward Clarke produced the play and was responsible for the libretto.

Paul Mallory Fills Numerous Engagements

CHICAGO, Feb. 11.—Paul Mallory, tenor, appeared before the Hamilton Club on Feb. 5, singing a group by Herbert Hyde, Daniel Protheroe, Walter Zimmerman and Charles Gabriel. He gave a recital in Evanston on Jan. 30, and was soloist for the Woodlawn Woman's Club on Jan. 24, at the Parkway Hotel on Jan. 29 and at Great Lakes, Ill., on Jan. 25.

Mary Garden Guest of Honor at Theater Party

A special matinée theater party in honor of Mary Garden, director of the Chicago Opera Association, was given at Maxine Elliott's Theater on the afternoon of Feb. 12. The party which occupied two boxes, included Miss Garden and her father and mother, Mr. and Mrs. Robert Garden; Rosa Raisa, Riccardo Martin, Ulysses Lappas and Giacomo Rimini, all of the Chicago Association. After the performance the company, which is producing Sidney Blackmer's "Mountain Man," presented Miss Garden with a bouquet of roses and she responded with a speech.

American Culture Discussed at Society of Arts and Sciences Dinner

Discussions on "Art in America" were features of the dinner of the Society of Arts and Sciences, given at the Hotel Biltmore on the evening of Feb. 12. Otto H. Kahn, chairman of the board of directors of the Metropolitan Opera Company, was toastmaster. Among the well-

In Chicago Studios

Chicago, Feb. 11.

Cleo Mae Dickerson, pianist, student of Louis Victor Saar of the Chicago Musical College, gave a recital in Steinway Hall on Feb. 1. Ruth Nuss, vocal student of Mrs. Gannon, appeared before the Rotary Club of Madison, Wis., on Feb. 1, and gave a recital there on Feb. 11. Kathleen Ryan was soloist for the Illinois Athletic Club on Feb. 11. Gladys E. Rundt, pianist, appeared before the Englewood Women's Club on Feb. 5. Bessie Friedman, a student of Leon Sametini, gave a program of violin compositions at the Congress Hotel on Feb. 5. Ethel MacDonald, soprano, was engaged by the West End Women's Club for an appearance on Feb. 10.

Piano and violin students of the Chicago Conservatory gave a recital in the studio hall in the Auditorium on Feb. 7. Louis Pupillo, violinist, is on tour with the Zedeler Quintet in the East. Donato Colafemina, tenor, who is appearing in the East, has been re-engaged for a summer tour of fifteen weeks in the Atlantic States.

Karleton Hackett, head of the vocal department of the American Conservatory, is giving a series of lectures to voice students on Thursday afternoons. Nora Neal, former pupil of Heniot Levy, has accepted a position as head of the piano department of Kansas Normal College, Pittsburg, Kan. Carl Jessen, pupil of Allen Spencer, has been appointed director of the piano department at Wesleyan Conservatory, Salina, Kan.

Jaroslav Gons, cellist, presented two of his advanced pupils in recital on Jan. 24. Efraim Garcia played the 'cello Sonata by Eccles, and Elmer Tryner played the Saint-Saëns' Allegro "Appassionata" and Fauré's "Lamento."

Leila Barr-Smith, soprano, artist pupil of Herman Devries, gave a recital at the Blackstone Theater, Dwight, Ill., on Feb. 7. She sang numbers by Brahms, Mendelssohn, Massenet, Gounod and Godard.

Pupils of H. B. Bartholomew gave a song recital on Feb. 5, those participating being Mary Jene, Marjorie Harrel, Helen Eder, Miss Chase, Miss Allegretti, Miss Burkhardt and Miss Lockman.

Piano students of the Sherwood Music School took part in a program on Feb. 9, Gertrude Seligman, Edith Lindholm, Alverna Stetzler, Gwendolyn Llewellyn, Louise Anshicks and Kathryn Llewellyn participating.

Isabel Cumming, soprano, and Julius Niehaus, baritone, students of James Hamilton, gave a recital at the Lyceum Arts Conservatory on Feb. 8. Harold Eckerle, pianist, assisted.

Ensemble pupils of Gordon Campbell gave a recital at the Cosmopolitan School on Jan. 19. Trios by Purcell and Pergolesi were played by Dorothy Condit and Helen Fenzer, violins, and Mrs. Charlotte Pauli, 'cello. Miss Condit and Myrtle Meyer played the Handel Sonata in F for Violin and Piano.

known musicians and artists present were Yvette Guilbert, Marie Jeritza, Mr. and Mrs. Josef Stransky, Eugene Ysaye, Jascha Heifetz and Rubin Goldmark. The speakers included Mr. Ysaye, Louis Anspacher, Sophie Irene Loeb, Richard Le Gallienne, Richard Bennett, Charles Dana Gibson, Clare Sheridan, Gutson Borglum and George Grey Barnard.

Artists in White House Musicals

WASHINGTON, D. C., Feb. 11.—Vladimir Rosing, tenor; Roszi Varady, 'cellist, and Charles Gilbert Spross and Le Roy Shields, pianists, appeared at the White House musical on Feb. 2. Among the guests was Carrie Jacobs-Bond, who, after the regular program, sang two of her own songs, accompanying herself on the piano. The guests were greeted by President and Mrs. Harding, and entertained at dinner. These musicals are under the charge of Henry June of Steinway & Sons.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

American College of Physical Education

Music—Expression and Dramatic Art
Gilbert Wilson, Baritone, Dean of Music
4200 Grand Boulevard, Chicago
Catalogue on Request.

W. SHAKESPEARE II

VOICE
30-31 Fine Arts Bldg., Chicago
PHONE HARRISON 4789

RUSSIANS IN NAPRAVNIK OPERA IN OAKLAND VISIT

"Boris Godounoff" and **"Tsar's Bride"**
Also Produced in Brief Stay in
California City

OAKLAND, CAL., Feb. 11.—The Russian Opera Company now on the Pacific Coast produced, during its visit here, the four-act opera "Doubrovsky," composed in 1895 by Napravnik, and but little known in America. Moussorgsky's "Boris Godounoff" and Rimsky-Korsakoff's "The Czar's Bride" were also performed here during the two days' visit of the company at the Civic Auditorium on Jan. 28 and 29. Inna Bourskaya was prominent in the casts, and Nikolai Karlash was an effective *Boris*. Others who appeared in leading rôles were: Sophie Osipova, lyric soprano; Vladimir Svetloff, tenor, and Jacob Lukin, baritone. Michael Fiveisky conducted skillfully.

Harold Bauer was cheered by his audience in his recent concert in Oakland when he played numbers by Chopin, Brahms, Bach, Schumann, Ravel and Moussorgsky. This concert was the fourth in the Artist Series managed by Z. W. Potter.

Anna Pavlova, and her Russian Ballet, charmed capacity audiences in the Civic Auditorium on Jan. 23 and 24. "Fairy Tales," "Polish Wedding," "The Magic Flute" and "Snowflakes" were the ballets, and Pavlova's dancing in the "Swan" and that of Laurent Novikoff in the "Bow and Arrow" were also vigorously applauded. Z. W. Potter and Selby Oppenheimer were joint managers.

POTLAND, ORE., Church Choir Gives Concert

PORLAND, ORE., Feb. 11.—A concert of sacred music was given on Sunday evening, Jan. 29, at St. Patrick's Catholic Church, when the choir, conducted by Rev. Charles Raymond, sang a number

of choruses, including Gounod's "Sanctus," in which the soloists were Amelia Ullman, soprano, and Michael P. Brennan, tenor; Marzo's "Dixit Dominus," with Irma Mann, soprano, and Rev. Charles Raymond, baritone, as the soloists, and, with the boys' choir, "Adeste Fideles." The boys, conducted by George C. Hennessey, also sang a Gregorian "Magnificat"; the carol, "The Birthday of the King," Orrin Waud taking the solos, and an "O Salutaris" by Hennessey, with Rhinehart Neugebauer as the

Glee Club and Soloists Entertain Long Beach Audiences

LONG BEACH, CAL., Feb. 10.—The Glee Club of the College of Music, University of California, were heard in an entertaining program recently under the baton of Horatio Cogswell. The ensemble singing was especially effective. Earl Bright, cellist, and Alfred Kastner, harpist, both members of the Los Angeles Philharmonic Orchestra, gave a recent program before the Ebell Club to a large audience. A. M. G.

Rachmaninoff and Sousa's Band Provide Dallas Programs

DALLAS, TEX., Feb. 11.—Sergei Rachmaninoff, Russian pianist, impressed an audience estimated at 2000 persons in a recital of the Harris Series, on Jan. 17. His reception was most enthusiastic. The event was under the local management of Harriet MacDonald and Mrs. Wesley P. Mason. Despite unfavorable weather conditions, the two concerts given by Sousa's Band on Jan. 19 were well attended. Soloists with the organization were Mary Baker, soprano; Florence Hardeman, violinist; John Dolan, cornetist; Joseph de Luca, euphonium player, and Mr. Carey, xylophone player. The concert was one of the MacDonald-Mason series. C. E. B.

soloist. Miss Mann sang Crawford Dana's "Salve Regina"; Rose Friedie Glanelli sang Caro Roma's "I Come to Thee"; Alice Genevieve Smith played a harp solo, and Donizetti's "Tantum Ergo" was sung by Miss Mann and Miss Ullman, sopranos; Clarence Hebert and C. Van Pierre, tenors; Rev. Charles Raymond and Louis Dubois, baritone, and Emile Hebert and J. Regan, basses. Van Pierre's Orchestra assisted in the program, and Sister M. Casimir was organist and Marie Stryker, pianist. I. C.

Mme. Dreyfus Gives California Recitals

LOS ANGELES, CAL., Feb. 11.—Programs of somewhat unusual character, consisting in one case of Spanish songs and in others of lists under the titles of "Famous Songs and Who Made Them" and "Songs of Composers I Have Known," have been announced for some of the recital engagements which are being filled this month by Estelle Heartt-Dreyfus, contralto. She gave a private musicale on Feb. 5. On Feb. 11 she was to appear for the Dominant Club, and in joint recital with Lester Donahue, pianist, on Feb. 13. She goes to San Diego on Feb. 23 and to Pasadena for a miniature musicale on March 18, with an annual Los Angeles appearance, for the Gamut Club, on March 9. She will be heard in Pasadena again on April 3 and at the Darby Hotel on April 16, when she will give an Easter program.

Barbara Maurel Sings at Colorado Agricultural College

FORT COLLINS, COL., Feb. 11.—Barbara Maurel, mezzo-soprano, was heard in recital before an audience of nearly a thousand persons at Colorado Agricultural College on Jan. 31. The program, presented was an attractive one. Joe Petrone, accompanist, was also heard in a group of piano solos. E. A. H.

LOS ANGELES CLUBS MEET

Many Nations Represented on Gamut Program—Mme. Stanley's Recital

LOS ANGELES, Feb. 11.—Among those who were heard at the February meeting and dinner of the Gamut Club were Basil Ruysdael, baritone; Mr. Tokatlian, Armenian tenor; Enrico Piana, new Italian Consul in Los Angeles; Ruth Miller, soprano; Dr. Maxwell Ryer of London, Eng.; Nigel Laras, Spanish tenor, and Hans Linne, pianist. Mr. Tokatlian surprised his audience by the admirable quality of his voice, and as well as by his artistic method. At the close of the dinner, three one-act plays were given in the club theater, with Melbourne MacDowell prominent. This was the quarterly ladies' night of the club, and the program was conducted by L. E. Behymer.

The Ellis Club gave a concert on the same night at the Philharmonic Auditorium, assisted by the Women's Orchestra. Hazel Elwell, soprano, was an attractive soloist.

Helen Stanley furnished the fifth program on the Behymer Philharmonic course, on Feb. 2, before a large audience at the Philharmonic Auditorium. Mme. Stanley gave a program of eighteen numbers, with several encore numbers added, and was greeted with marked favor.

The Sunday morning concerts at Grauman's Theater are notable for the high standard of the music. Dvorak's "New World" Symphony, Tchaikovsky's "Marche Slave," and three new sketches for strings by Theodore Gordohn, a member of the orchestra, were heard on Jan. 29. These sketches which were introduced by Walter Henry Rothwell in the Philharmonic Orchestra concerts. W. F. G.

MUSICIANS' DIRECTORY

Sol Alberti
PIANIST—COACH—ACCOMPANIST
255 Ft. Washington Ave., New York
Phone Wadsworth 4550
Studio: 65 W. 71st., New York

The American Institute of Applied Music
Thirty-sixth Season
212 West 59th Street, New York City
Tel. Circle 5329

Ella Bachus-Behr
231 West 96th Street, New York
Telephone Riverside 1464

Michael Posner Baxte
Teacher of the Violin
Studio: 119 West 87th Street, New York
Phone Schuyler 5839

Mme. J. L. Bayerlee
ARTIST TEACHER OF SINGING
Studio: 502 W. 113th St., N. Y. Carnegie 7900
Auditions by appointment only.

Jan van Bommel
CONCERT BARITONE
Teacher of Singing
Studio: 302 Carnegie Hall, New York
Audubon 1678

William S. Brady
TEACHER OF SINGING
Studio: 137 West 86th St., New York
Telephone Schuyler 10099

May Laird Brown Lyric Diction
Correct Pronunciation—Distinct Enunciation
Italian—French—Spanish—English
1 W. 89th St., New York Tel., Riverside 2605

Dudley Buck Teacher of Singing
50 West 67th Street, N. Y. Phone Col. 4984

Giuseppe Campanari
BARITONE
TEACHER OF SINGING
Studio: 668 West End Avenue New York City
By Appointment Only

Mme. Kathryn Carylna
TEACHER OF SINGING
Defects of tone production eradicated. French and Italian Lyric Diction. 257 West 86th St., N. Y.
Phone, 5910 Schuyler.

Ernest Carter
COMPOSER—CONDUCTOR
Address: 115 East 69th St., New York
Tel. 8628 Rhinelander

Remo Cortesi
VOICE COACH
336 West 46th St.
257 W. 86th St., New York Longacre 2875
Schuyler 6910

Mr. and Mrs. Ross David
VOICE PRODUCTION AND REPERTOIRE
Sherwood Studios, 58 West 57th Street
New York City

Mary Ursula Doyle
SOPRANO
Teacher of Voice and Piano
Carnegie Hall New York
Studio 834

John Warren Erb CONDUCTOR—COACH—ACCOMPANIST
Tel. Columbus 2297
Address: 37 West 72nd Street, New York

Frances Foster Coach for Concert and Operatic Artists
Concert Accompanying
Studio: 334 West 84th Street
Tel. Schuyler 1049

Russell Snively Gilbert
PIANO INSTRUCTION

Practical course for vocal students in Piano and the Harmonie foundation. The Seymour School of Musical Re-Education, 57 West 48th Street, New York.

George Hamlin CONCERT TENOR
Instruction in Singing and English Diction
November 1st to May 15th: 1070 Madison Ave., New York; June 1st to November 1st: Lake Placid, Adirondack Mts., N. Y.

Victor Harris
Teacher of Singing in all its branches
THE BEAUFORT, 140 West 57th Street
Telephone, Circle 3053

Mrs. J. Harrison-Irvine
Voice—Piano—Diction—Coaching—Accompaniste
Carnegie Hall, 1013, New York. Circle 1350

The Heartt-Dreyfus
STUDIOS: Voice and Modern Languages
Address: Gamut Club Building, Los Angeles, Cal.

LILLIAN MILLER Hemstreet
Teachers of Singing
50 West 67th St. Tel. Columbus 1405
Summer Classes
New York Studio and Woodstock, N. Y.

Ethel Glenn Hier
COMPOSER—PIANIST
Teacher of harmony and piano
Studio: 601 West 121st Street, New York City
Telephone Morningside 4886

Caroline Lowe Hovey
TEACHER OF SINGING—COACHING
Studio, 50 West 67th St., New York
Telephone Columbus 1405

Arthur J. Hubbard
VOCAL INSTRUCTION
246 Huntington Avenue
BOSTON MASS.

Helen Allen Hunt
CONTRALTO SOLOIST AND TEACHER
Studio: 543 Boylston St., Boston, Mass.

Frederick Johnson
CONCERT ORGANIST
Director of Music Department
Bradford Academy, Bradford, Mass.

Ernest Kingswell-Smith Pianist
Miss Mason's School, Tarrytown
Brooklyn Cons. of Music
Private Studio: 610 West 116th Street, New York
Telephone 3040 Morningside

Sergei Klibansky Teacher of Singing
8 years leading instructor Stern Conservatory, Berlin;
3 years Institute of Musical Art, New York.
Studios: 212 W. 59th St., New York.

Earle Laros
"The pianist with a message"
Recitals and Concerts
Address: Miss Jean Wiswell, 437 Fifth Ave., N. Y.

Isidore Luckstone
TEACHER OF SINGING
53 West 86th St., New York
Telephone 7498 Schuyler

Elsie Lyin
Mezzo-Contralto
Opera—Oratorio—Concert
305 Carnegie Hall New York City

Albert Marsh
342 W. 15th Street
Tel. Watkins 822
Telephone mornings for appointment

E. Sheffield Marsh
Teacher of Singing
Studio: 112 Carnegie Hall Poughkeepsie, B'klyn
Tel. Circle 0614 Tel. Prospect 3116

Mrs. Blanche Dingley-Mathews
Teacher of Piano specializing in the Training of Teachers Steinert Building, Boston, Mass.

Maud Morgan Harp Soloist
CONCERTS—INSTRUCTION
(Teaching Children a Specialty)
216 W. 56th St. Phone Circle 1506

Mme. Katherine Morreale
Soprano
Voice Culture Repertoire
313 West 57th Street New York City
Phone Columbus 7548

Edmund J. Myer Voice
828-829 Carnegie Hall, New York Circle 1850
SUMMER TERM IN SEATTLE
Teacher of Theo. Karle

Mme. Niessen-Stone
Mezzo Contralto, formerly Metropolitan Opera Co.
Nine years with Institute of Musical Art
Studio: 50 West 67th St. Tel. 1405 Col.
M'g't Annie Friedberg, 1425 Broadway

Adele Luis Rankin Lyric—Coloratura Soprano
Concerts—Oratorio—Costume Recitals
Teacher of Singing
Metropolitan Opera House Studios
1425 Broadway, New York Phone Bryant 1274

Elsa Riefflin Soprano
Teacher of Voice
Studio Carnegie Hall, New York
Residence, 220 Wadsworth Ave.
Wadsworth 2828

Carl M. Roeder
TEACHER OF PIANO
Technique—Interpretation—Theory
607-608 Carnegie Hall, New York

Francis Rogers
CONCERT BARITONE
Teacher of Singing
Studio 144 East 62d St., New York

Henry F. Seibert
CONCERT ORGANIST
Organist and Choirmaster, Trinity Church, Reading, Pa.
Organist and Choirmaster, Trinity Church, Reading, Pa.

Sittig Trio
Violin, 'Cello and Piano
Fred. V. Sittig, 167 West 80th Street, New York
Schuyler 9520

Dan W. Smith
BARITONE
Teacher of Singing
High Point, N. C.

Charles Gilbert Spross
ACCOMPANIST COACH
Studio, 115 East 34th St., City
Murray Hill 9827
Tuesdays and Fridays

Anna Ruzena Sprotte
School of Vocal Art
Fifth Floor, Taft Bldg., First and Broadway
Los Angeles, Cal.

Anne Stevenson
TEACHER OF SINGING
433 West End Avenue
Telephone Schuyler 2015

Edgar Stowell Violinist
COLUMBIA UNIVERSITY
Head of Violin Department
Bronx House Music School Settlement
1637 Washington Ave. Tel. Briarcliff-8

Charles Tamme
Teacher of Singing
264 West 93d St., New York
Schuyler 0675

H. Whitney Tew
"The Greatest Development of the Century"
205 West 57th Street, New York
Tel. Circle 5420

Frederic Warren
Frederic Warren Ballad Concerts
370 Central Park West, New York
Telephone: Riverside 136. By Appointment Only
TEACHER OF SINGING

Crystal Waters Mezzo Soprano
Teacher of Singing Concert Singer
(Braggott Method, Florence, Italy)
Studio: 675 Madison Ave., New York
Phone Plaza 3228

Mary Louise Woelber
Formerly of Wagnhals and Kempf
Special Training—Spoken Song—Pianologue
810 Carnegie Hall

Nikola Zan Grand Opera Baritone
(Prague Opera)
Exponent of the Lamperti method.
Studio: 168 West 58th St., New York
Telephone Circle 3900

Zerffi Teacher of Singing
Voice Production without Interference
The Logically Correct Method of Voice Production
Studio: 338 West End Avenue, NEW YORK
Phone—Columbus 5217

SOKOLOFF'S FORCES RETURN FROM TOUR

Cleveland Hails Symphony in Sunday Concert—Schools Extend Activities

CLEVELAND, OHIO, Feb. 13.—Four and a half hours after the members of the Cleveland Symphony had returned from their Eastern tour, they were in their accustomed seats in the Masonic Auditorium, Sunday afternoon, Feb. 5, for the seventh "popular" concert of the season, and were cordially welcomed home.

During the trip the orchestra gave one concert, and sometimes two, every day, except one. Places visited were: Pittsburgh, New York City, Poughkeepsie, Brooklyn, Buffalo and Olean, N. Y.; Boston; Waterbury, Conn.; Lancaster and Shamokin, Pa., and Hamilton, Ont. In Pittsburgh, in addition to the evening program a children's concert was given, when 500 were turned away because of a crowded house.

Respighi's "Fountains of Rome," played by the orchestra while on tour, was one of the features at the homecoming concert. A Beethoven number for two oboes and English horn was excellently given by Mr. Lym, Mr.

Rey and Mr. Kirchner, members of the orchestra. Another member, Isadore Gordon, second in the 'cellist section, played d'Albert's 'Cello Concerto in C. Both numbers were vigorously applauded.

The Cleveland Institute of Music, of which Ernest Bloch is musical director, and Mrs. Franklyn B. Sanders, executive director, announces three new features in the term which began on Feb. 6. One is a course of fifteen lectures on the history of music by Roger H. Sessions of the faculty; the second consists of preparatory classes in music for very young children and will lead into the theory of music, solfeggio and Dalcroze eurythmics; and the third is a vocal

sight-reading class, an entirely new departure at the institute.

The Ohio School of Stage Arts has added Harper Garcia Smyth to its corps of instructors to head the department of pageantry and chorus singing. Mr. Smyth has been prominent as a leader of community choruses, and, as assistant director of the department of public parks in Cleveland, has directed many successful pageants.

A program introducing soloists, quartet and chorus, and entitled "The Evolution of Music," was given on Sunday evening, Feb. 5, at Epworth Euclid Church. J Powell Jones was the conductor, and Mrs. Jones, organist.

R. J. I.

SAIN LOUIS

Offers to Music Patrons Each Season Over 125 Artist Recitals, Orchestral and Choral Concerts with World-renowned Soloists.

FRANCES DWIGHT-WOODBRIDGE

Coloratura Soprano
and Teacher of Singing

37 MUSICAL ART BUILDING

ARNO WAECHTLER'S

School of Violin

ALL GRADES TAUGHT FROM ELEMENTARY TO POST-GRADUATE
MEMBER ST. LOUIS SYMPHONY ORCHESTRA FOR TWENTY-FIVE YEARS
MUSICAL ART BUILDING

OTTMAR MOLL

ERNST C. KROHN, Assistant
PIANO INSTRUCTION

Based on the principles of Leschetizky, Stepanoff and Breithaupt
STUDIOS Suite 12, 14 and 16, Studio Building Taylor & Olive Streets

Kroeger
School of Music
(E. R. KROEGER, Director)
All Branches of Music Taught
Musical Art Bldg., Boyle and Olive
Send for Catalog

Ernest R. Kroeger
Composer, Pianist, Organist
Lecture Recitals Piano Recitals
Organ Recitals
Musical Art Building Send for Circular

STRASSBERGER CONSERVATORY OF MUSIC

St. Louis, Mo. Established 1886 Three Schools
VOICE VIOLIN PIANO HARMONY EXPRESSION
DIPLOMAS AND GOLD MEDALS AWARDED
Special Low Terms to Beginners in all Departments Catalogue Free
Students may Enroll at any time.

PAUL FRIESS

Accompanist
PIANO and ORGAN

Studio Bldg. Taylor and Olive Sts.

H. MAX STEINDEL

SOLO CELLIST—ST. LOUIS SYMPHONY ORCHESTRA
CONCERTS—RECITALS
LIMITED NUMBER OF PUPILS ACCEPTED
MANAGEMENT: ARTHUR J. GAINES
210 UNIVERSITY CLUB BUILDING

Mme. Christine Nordstrom Carter

ABSOLUTE SCIENTIFIC TONE PLACING
PERFECT DICTION
AUTOMATIC BREATH CONTROL
STATIONARY SCALE
ONE OF THE SUCCESSFUL VOICE TEACHERS
OF THE PRESENT DAY

Voice Studio
Odeon Bldg.
Grand and Finney
Aves.

VOICE

PIPE ORGAN

The Fallert Studios

O. WADE FALLERT, Director

Conductor of Cecilia Choral Club
Conductor of Schubert Club

3723 Olive St.

STELLA KELLOGG

HAINES

TEACHER AND FOUNDER OF THE
KELLOGG HAINES SINGING PARTY

THE TAUSSIG

Vocal Studios
MUSICAL ART
BUILDING
PHONE:
LINDELL 6390

ELLIS LEVY

Concert Violinist

Asst. Concert Master—St. Louis Symphony Orchestra
DIRECTOR
ELLIS LEVY VIOLIN SCHOOL
ESTABLISHED 1910. DIPLOMAS AWARDED.
MUSICAL ART BUILDING

MME. VETTA KARST

TO have received written expressions of gratitude from internationally famed Artists, for what she has given them in voice production, has been the unusual pleasure of MME. VETTA KARST.
THE knowledge has brought home to many successful singers that the indispensable "free forward" tone is indeed well demonstrated and taught by her.
ARTISTIC interpretation of Songs and Arias and beautifying the speaking voice are special features.

MUSICAL ART BUILDING

JOHN W. BOHN

BARITONE AND TEACHER

Suite 36 Musical Art Building



SIGMUND KLEIN

PIANIST — ACCOMPANIST

Suite K THE ODEON

Leo C. Miller Music Studios

PIANOFORTE INSTRUCTION

THEORY, EAR TRAINING AND APPRECIATION OF MUSIC

Founded on Many Years' Study Abroad Under

GANZ, BUSONI, KAUN and KELLEY

COMPETENT ASSISTANTS

EUCLID AND MCPHERSON AVES.



WASHINGTON, Feb. 15.—Government authorities are at work upon a system for regulating the country's radio activities, in which conflict of many operators has occurred. As a preliminary measure, the Department of Commerce has issued a temporary order forbidding amateur radio sending stations from broadcasting music or addresses until some plan is worked out which will eliminate the interference which has been causing trouble since the boom in this form of wireless communication started several months ago.

Professionals who hold commercial licenses are not affected by this order, but have been advised that they should work out some program among themselves. It is estimated that there are over 14,000 amateur radio sending stations scattered about the country. The law provides that all sending stations must take out licenses.

The order does not affect receiving stations, which are not under license, and of which it is estimated there are 100,000. These in the last three months have been receiving in great volume songs, phonograph music, orchestral performances, and addresses, sent out by radio telephones in homes, public buildings and theaters. This activity has grown to such large proportions that it has almost completely interrupted other telegraphic work being carried on by amateurs.

Applications are now being received from many musical organizations, music stores and phonograph manufacturing concerns for licenses to broadcast music, and it is foreseen by the authorities here that this feature of radio development will grow into immense proportions within a short time.

Suggestions have been made to musical artists, musical organizations and those who are disseminating music for commercial purposes, that in order to

avoid trouble as the volume increases, a schedule of hours should be made for the sending of music. At present the rush hours for music are between 7.30 and 10.30 o'clock at night.

Invitations to a number of eminent radio engineers and legislators to attend a conference to discuss the control and development of radio telephony, to convene here on Feb. 27, have been issued by Secretary of Commerce Hoover. Among those comprising a committee are: Dr. S. W. Stratton, director of the Bureau of Standards, chairman; one representative from each of the War Department, Navy Department, Post Office Department and Department of Agriculture; Senator Kellogg, Minn.; Representative White, Jr., Me.; R. B. Howell, Omaha; Dr. A. N. Goldsmith, secretary of the Institute of Radio Engineers, New York; Prof. C. M. Jansky, Jr., University of Minnesota; Hiram Perry Maxim, president of the American Relay League, Hartford, Conn., and Prof. L. A. Hazelton of Stevens Institute, Hoboken, N. J.

A. T. M.

President Harding to "Listen In"

WASHINGTON, Feb. 15.—A wireless telephone receiving outfit was recently installed in President Harding's study on the second floor of the White House by Commander Stanford C. Hooper of the Bureau of Engineering of the Navy at Secretary Denby's request. The President will be able to listen to music and news communications broadcasted to many listeners throughout the country.

Chicagoans Heard in Radio Concerts

CHICAGO, Feb. 15.—Among the recent soloists for the Westinghouse radio concerts were Jaroslav Gons, 'cellist; William Phillips, baritone; Herbert Gould, bass; Ebba Sundstrom, violinist; Mina Hager, soprano; Dwight Eddus Cook, tenor; Carl Craven, tenor, and Adalbert Huguelet, pianist.

DAVID MANNES HONORED

Head of Music School Decorated for Services to Italian Music

In appreciation of his efforts in behalf of Italian musical art in this country, David Mannes, head of the David Mannes Music School, has been decorated by King Victor Emanuel of Italy with the cross of the Order of the Crown of Italy. Announcement of the honor was made at a students' recital at the Mannes School on Feb. 11 when the decoration was conferred by Rosario Scalero, a member of the school faculty, who made a short address calling attention to the good services done in the world of music by Mr. Mannes.

The decoration, proposed by the Italian Ministers of Public Instruction and Foreign Affairs for Mr. Mannes as an artist and educator of international repute, was conferred for an interest in Italian music which covers a period of many years.

At the Exposition of Milan several years ago, the Music School Settlement of which Mr. Mannes was then director, received a bronze medal for an exhibit of work among the musically gifted children of the New York East Side. This medal was later presented to Mr. Mannes by Mrs. Howard Mansfield, president of the settlement association.

At the reception some years ago given in honor of the Italian Prince of Udine on his New York visit, by the trustees of the Metropolitan Museum, it was Mr. Mannes who prepared a program of selected Italian music played by an orchestra conducted by him. Mr. Mannes has also opened the way to a deeper appreciation of Italian musical art by inviting to the Mannes School faculty eminent Italian masters such as Mr. Scalero, Arturo Bonucci and Giulio Silva and giving American students the opportunity to study with representatives of Italian musical methods without going abroad.

The program at the Saturday student recital was given chiefly by students under sixteen years of age and was interesting throughout. Three numbers were contributed by adult students. Following the recital tea was served.

NEW BEDFORD AWARDS

Prizes Won in Violin Contest—Musical Society Shows Profit for Year

NEW BEDFORD, MASS., Feb. 13.—Matthew Perry, pupil of Kenneth Park, was awarded the first prize of \$35 in Le Cercle Gounod's violin contest, at Steinert's Music Rooms, on Feb. 8. Anna McGarrity, pupil of Mary Otheman, won the second prize of \$15, and Joseph Mechaber, who studies with Alexander Karstien, received honorable mention. Frederic L. Mahn of the Boston Symphony acted as judge. Mr. Perry won second prize last year, when honorable mention went to Miss McGarrity.

After the contest, E. F. Upham, chairman of Le Cercle Gounod educational committee, outlined the value of the contests to the community. An appeal for the support of the association was made by Rodolphe Godreau.

Considerable success has attended the fourth season of the New Bedford Musical Association, just closed, according to the report made by the president, Mrs. Henry P. Burt, at a meeting of the board of directors, on Feb. 8. The fifty-six guarantors will not be called on this year for support, as there is a balance above expenses in the treasury. Plans are under way for the fifth year of the organization.

A. H. K.

Goldman Band to Have Summer Season Again at Columbia University

Plans have been completed for the fifth season of open-air summer concerts on the Green at Columbia University. The season will open on June 12 and will continue for a period of twelve weeks, ending on Sept. 8. The Goldman Band, under the direction of Edwin Franko Goldman, will again be the main attraction. Instrumental and vocal soloists will appear with the organization. This band has played to huge crowds nightly at Columbia during the past four summers. The personnel of the organization remains practically the same, except that the membership will be increased. After the season at Columbia, the band will make its first transcontinental tour. The Columbia concerts are supported by a large number of subscribers who pur-

chase season tickets. Among those on the committee which has helped to make these concerts possible are Mrs. Daniel Guggenheim, Murray Guggenheim, Mrs. E. H. Harriman, Thomas F. Ryan, Philip Berolzheimer, Frederic R. Coudert, Mrs. Regina V. G. Millhiser, Marcellus Hartley Dodge, Mrs. Millie R. Hambur, Mrs. William C. Potter, Mrs. Simon Frankel, Mrs. Nicholas Murray Butler and Felix Warburg. Mrs. Helen Hartley Jenkins is the chairman of the committee.

St. Louis Activities

St. Louis, Mo. Feb. 11.

Paul Friess, organist, is giving a series of afternoon recitals at the Church of the Messiah, which have been well attended and enjoyed. He is regular organist at St. John's Episcopal Church.

Nathan Sachs, piano pedagogue and virtuoso, is giving a series of three recitals at Sheldon Auditorium, the first of which took place last Tuesday night. Three programs typifying the classical, romantic and modern in music will be given.

Lucille Hammill, a talented twelve-year-old pupil of Paul Friess, assisted by David Pohlman, violinist, gave a recital on Saturday at the School of Expressional Arts, and showed much talent in her performance of the Haydn Sonata No. 7 and two miscellaneous groups.

Olga Hambuechen, contralto, associated with the Taussig Vocal Studios, recently gave a recital in Belleville, Ill., and with Clifford Irons, tenor, and Raymond Koch, baritone, sang at the Chamber of Commerce banquet at the Buckingham Hotel.

Ruth Hazlet-Wunder of the Church of the Messiah and the Taussig Studios recently gave a recital at the Vandervoort Auditorium.

William John Hall, organist at Temple Israel, has been devoting a part of each musical service on Friday night and Sunday morning to the playing of an excerpt or movement from one of the great symphonies, thus accustoming his audience to the works.

Pauline Arnold, dramatic soprano, who has recently moved here permanently and taken a studio in the Musical Art Building, gave a recital recently in Vandervoort Music Hall, displaying a pleasing voice of warmth and color. Her program included a group of modern Russian songs and another by American composers.

Rodney Saylor, pianist and organist, an old resident and formerly a prominent teacher of St. Louis, appeared here recently as accompanist for Edith Bennett. He was entertained by many old friends.

Before the Wednesday Club last Wednesday, Ernest R. Kroeger, pianist, gave an unusual recital assisted by Louise Kroeger, mezzo-soprano. The program was illustrative of three centuries of music. Miss Kroeger, who possesses a most pleasing voice, sang old French songs and two Gounod numbers. The artists were cordially received.

H. W. C.

Washington Hears Matzenauer

WASHINGTON, D. C., Feb. 13.—Margaret Matzenauer, contralto, was presented in recital by Mrs. Wilson-Green on Feb. 10. Her program offered a wide variety of classic and modern songs as well as arias from "Mignon," "Carmen," and "Les Huguenots." Frank LaForge was represented in a group of solos given by Georges Vause, the accompanist, as well as in several of the contralto's songs.

W. H.

Leginska and Kindler to Give Joint Recital

Ethel Leginska, pianist, and Hans Kindler, 'cellist, will appear in their first joint recital in New York at Aeolian Hall on Feb. 23. Their program consists of the Brahms Sonata in E Minor, Op. 38; the Bach Prelude and Fugue in C Minor, for 'cello, unaccompanied; two of Leginska's piano works, "The Gargoyles of Notre Dame" and Scherzo ("After Tagore"), and the Ornstein Sonata for 'cello and piano, Op. 52.

New to her répertoire Mme. Maria Winetskaja, mezzo-soprano, sang Rhea Silberta's song, "Yom Kipper," recently at a concert at the Manhattan Opera House, New York. She found the song so successful that she has decided to keep it on her programs.

GRAVEURE RECITAL ATTRACTS MONTREAL

Baritone's Visit Is Feature of Week—Local Artists Appear

MONTREAL, CANADA, Feb. 14.—Louis Graveure renewed acquaintance with Montreal when he gave a recital on Feb. 6 at the St. Denis Theater, which was crowded for the event. He was in admirable artistic form and his singing of such numbers as Handel's Largo, Tosti's "Good-Bye," the inevitable "Tommy Lad," and "Vision Fugitive" from "Hérodiade" won cordial approval and demands for numerous encores. Lawrence Schaufleur was the accompanist. J. A. Gauvin brought the singer here.

The Brassard Choir gave one of the most important choral performances of recent years when it presented "The Crux," a sacred trilogy by F. de la Tomboile. Armand Gauthier, Jean Riddez and Mlle. Poirier were the assisting artists, and a large audience signified its approval of their work.

Mme. Augustine Royer gave a ballad concert in aid of the War Veterans in Victoria Hall, Feb. 6, pleasing a large audience.

Marie de Cisneros, appearing this week at the new System Theater, is giving violin solos of distinct worth.

A reshaping of the executive board of the Jewish Scholarship Fund, which aims to help ambitious students with financial aid, has been made. Lyon W. Cohen is chairman of the board and his associates are Samuel Hart, Rabbi Abramowitz, George Rotsky, H. K. S. Hemminy and Myer Crown.

Merlin Davies, a vocalist popular in this city, recently appeared with his usual success in Quebec as assisting artist to the Ladies' Musical Club.

Ethel Frances Roberts was principal soloist at Mount Vale Presbyterian Church concert, Feb. 6, giving a group of ballad and juvenile songs. Victor Loftus and Ernest Kerr, who arranged the program, participated.

In aid of local charity movements, the Apollo Glee Club gave a successful concert recently under the baton of G. L. MacFadyen. Blanche Gonthier, well-known French Canadian soprano, and Dolly Lucas, violinist, were the assisting artists.

Greta Masson Resumes Concert Work

Following a temporary absence from the concert field, Greta Masson, soprano, has resumed her activity and will be heard the balance of this season and the next under the management of the Universal Concert Bureau, Inc. Miss Masson appeared on Jan. 20 in Greenwich, Conn., in joint recital with Edwin Grasse, violinist-composer, and was warmly received. On March 14 she is booked for a joint recital with Joseph Quintile, harpist, at Massey Hall, Toronto. While in the Canadian city, Miss Masson will be received by the Governor-General and Lord and Lady Eaton. She is to appear this spring in several festivals.

Walter Damrosch to Resume Series of Wagner Talks at the Piano

A second series of explanatory recitals at the piano on works of Richard Wagner by Walter Damrosch will be given on three Sunday afternoons, beginning March 19, in Aeolian Hall. The works to be considered are "Tristan and Isolde," March 19; "Parsifal," April 2, and "The Mastersingers," April 9. The series is to be given under the management of George Engles.

Clubs Re-engage Jollif

A sixth appearance before the Eclectic Club was made by Norman Jollif, baritone, at the Waldorf-Astoria on Feb. 8. He had sung the day before for the Englewood, N. J., Choral Society, and on Jan. 25 for the Newark, N. J., Lyric Club. Both these organizations had heard him last season. Mr. Jollif has been engaged to sing for the New York Mozart Society on March 4, his third engagement with the club in three seasons.

Among the cities from which have come requests for recitals by Ferenc Vecsey, violinist, are Oberlin, Ohio; Grinnell, Iowa, and Milwaukee. Following his appearance in Cleveland a local syndicate sought to engage him for a return recital.

STRUBE'S MEN GIVE BALTIMORE CONCERT

Augusta Cottlow, Soloist in MacDowell Work — Program by Flonzaleys

BALTIMORE, Feb. 12.—With the assistance of Augusta Cottlow, pianist, as soloist, the Baltimore Symphony gave its third concert on Feb. 5, showing throughout its program the fine discipline inspired by Gustave Strube the conductor. Beethoven's Seventh Symphony was full of dynamic and rhythmic contrast, and Goldmark's "In Spring" and Schubert's "Ave Maria," in which Bart Wirtz, first cellist, played the solo part, were other numbers. MacDowell's D Minor Concerto brought forward Miss Cottlow as soloist and her powerful interpretation of the piano part was a great feature of the program.

Goossens' "Phantasy" Quartet, Op. 12 was introduced here for the first time when the Flonzaley Quartet made its appearance at the Peabody Conservatory on Feb. 10. So effectively was this played that an encore was demanded. The classics on the program were done with customary finish.

Elizabeth Gutman, local soprano, gave a recital on Feb. 11 at Goucher Auditorium, under the auspices of the Baltimore Chapter of the Goucher Alumnae Association. The program included classic and modern groups, operatic arias and folksongs, and was most successful. Especially in the Russian, Jewish and American folk songs Miss Gutman manifested individuality. Ethelyn Drydan assisted at the piano.

Margaret Rabold, soprano, and Bart Wirtz, cellist, members of the Peabody Conservatory Faculty, were the recitists at Steiff Hall on Feb. 9.

Jascha Heifetz has postponed his recital, originally scheduled for Feb. 6.

F. C. B.

POUGHKEEPSIE CONCERTS

Programs of Chamber Music Include One by Flonzaley Quartet

POUGHKEEPSIE, N. Y., Feb. 11.—The second concert in the Dutchess County Musical Association Course was given by the Flonzaley Quartet in the High School Auditorium recently, when the artists were warmly applauded by a large audience. The program included a Mozart Quartet, Bloch's Pastoral, Beethoven Variations, and a group of Russian numbers.

One of the most delightful entertainments of the Vassar College year was the violin and piano recital given by Mrs. F. S. Coolidge, pianist and Hugo Kortschak, violinist for the guests of President and Mrs. Henry Noble MacCracken and Professor and Mrs. George C. Gow. Mozart's Sonata in C, Brahms' Sonatas in A, and Pierne's Sonata in D Minor were artistically played.

Another opportunity to hear chamber music was offered the college recently. Schubert's Quintet was played at the home of Professor and Mrs. Gow by Olive Mead Green, violin; Florence Herter, second violin; Gladys North, viola; Nellie Hoffman, and Lillian Littlehales, cellos. The work was played through once and then the first two movements were repeated. Miss Littlehales is the teacher of cello at Vassar.

E. W. G.

Rachmaninoff in Grand Rapids Recital

GRAND RAPIDS, MICH., Feb. 11.—Sergei Rachmaninoff's recital at the Armory on Feb. 6 attracted a capacity audience, and the artistic qualities displayed by the pianist excited enthusiasm.

Unusual Musical Score Accompanies Cinema Version of Ibañez Novel

An original overture to the photoplay version of Ibañez's "Four Horsemen of the Apocalypse," composed by William Axt, was played at the Capitol Theater,

New York, during the week beginning Feb. 12. The work utilized an Angelus motive to depict untroubled rural France, and successive themes describing Conquest, War, Pestilence and Death. The score to accompany the picture, arranged by S. L. Rothafel, director of the theater, was a complicated one. Music appropriate to the various locales of the drama—the plains of the Argentine, pre-war Paris and the battlefields of France—was composed especially for the occasion by Mr. Axt. During the performance the "Marseillaise" was sung by Virginia Richards, soprano. The orchestra was conducted by Erno Rapee.

Play Works Submitted in Berkshire Contest

An audience of guests of Gertrude Watson and Rebecca Clarke at Miss Watson's apartment listened on Sunday evening, Feb. 12, to a performance of the two trios, which were awarded honorable mention last September in Mrs. Coolidge's Pittsfield prize competition of 1921. The works were Rebecca Clarke's Trio and a Trio in D by Renzo Bossi, a young Italian composer, son of the noted organist M. Enrico Bossi. The Elshuco Trio, Aurelio Giorni, Elias Breeskin and Willem Willeke performed the compositions admirably. So much was the Clarke trio enjoyed that a repetition of the second movement, Molto semplice, was requested and granted. Miss Clarke was present and was made to bow several times after the playing of her trio.

Elias Breeskin will give a violin recital at Albuquerque, N. M., on March 20.

Survey of Brooklyn's Week

By W. R. McADAM, Brooklyn Representative of Musical America, 1305 Park Place. Tel. 1615 Decatur.

THE Letz Quartet was heard in a recital of chamber music, under the auspices of the Brooklyn Institute, in the lecture hall of the Academy on Feb. 6. The program included Haydn's Quartet in D, Brahms' Quartet in B Flat and Dvorak's American Quartet. The beauty of the Haydn number was most charmingly brought out, and made a decided appeal. Balance of tone, beauty of phrasing and colorful effects characterized the playing of the Letz Quartet. These qualities were especially evident in the Brahms number. The members of the Quartet are: Hans Letz, first violin; Edwin Bachmann, second violin; Edward Kreiner, viola, and Horace Britt, cello. There was a capacity audience.

Julius Koehl, pianist, gave a recital at Erasmus Hall High School on Feb. 8, under the auspices of the Cultural Federation. Mr. Koehl's program included old classics and some modern compositions, and these he interpreted gracefully and thoughtfully. Encore after encore was demanded. Beethoven's "Sonata Pathétique" was exceptionally well played. A group of four waltzes and two Polonaises by Chopin were full of grace, charm, and beauty. Of the last group of five numbers Klein's Capricetto, Debussy's "Golliwog's Cake Walk," and Rachmaninoff's "Polichinelle" were received with warmest applause.

The Chaminade appeared in its second concert of the season, before a large audience in the Music Hall of the Academy on Feb. 6 with Josef Lhevinne, pianist, as the assisting artist. Mr. Lhevinne's numbers by Chopin, Liszt, Mendelssohn and Schubert were brilliantly played, and the audience was enthusiastic.

Choral numbers by Mabel W. Daniels, well known to Brooklyn audiences, occupied a prominent place on the program. These included "Song of the Persian Captive," "June Rhapsody" and the cycle "In Springtime." In the latter the soprano solo was effectively sung by Mrs. Gladys H. Mathew.

"To the Spring" by Grieg, "By the Waters of Babylon" by Neidlinger, De Koven's "Roumanian Wedding Song," and Boccherini's Minuet, were among others of the Chaminade numbers. In the De Koven number the solo was beau-

NEW CHOIR STARTS

Gives Concert Under Pacini's Baton—Pianists Appear with Symphony

DETROIT, Feb. 11.—The Caruso Detroit Choral Society made its initial bow at Orchestra Hall, under the leadership of Mirillo Pacini. This chorus, composed of forty or fifty men and women, was only recently organized, and plans to give a series of concerts. In the circumstances, comment upon the work of the choir would be premature, for it has not been long enough in existence to have acquired any degree of polish. Mr. Pacini conducted two choruses from "Cavalleria Rusticana" and one from "Trovatore," and the remainder of the program was assigned to three soloists—Umberto Sorrentino, Emilie de la Rouche Quisenberry and Nita Gordon. This was Mr. Sorrentino's first visit to Detroit, and a large number of his fellow-countrymen accorded him a cordial welcome. His voice was advantageously displayed in arias from "Manon" and "Tosca," in both of which he manifested considerable dramatic fervor, while these numbers met with much popular approval, it was "O Sole Mio" which aroused the greatest applause and led to encores. Mrs. Quisenberry sang several numbers, including "Caro Nome," her interpretation of which was greeted with marked favor.

Ossip Gabrilowitsch appeared as soloist with his own orchestra, the Detroit Symphony, last week. He came as one in a long succession of pianists who

CAREER IN DETROIT

have played this season, and was prominent among them by the refinement and power of his playing. He was the soloist in Rachmaninoff's C Minor Concerto, of which a virile interpretation was given, notable for its rare and superb blending of colors. His pianissimo tones were remarkably delicate, and his climaxes were impressive, yet never exaggerated. He was recalled so many times that one lost count. Closing the evening, Mr. Gabrilowitsch conducted the Second Symphony of Rachmaninoff, and he and the orchestra were accorded an ovation. Rimsky-Korsakoff's tone poem, "Sadko," was also played, the program being an all-Russian one.

Ernest Schelling, pianist, was soloist with the Symphony in the Sunday series of concerts on Feb. 5. He was in fine form, and appeared in his own "Fantastic" Suite, performed in Detroit for the first time on this occasion, and the "Polish" Fantasy of Paderewski. Mr. Schelling was in fine form, and played with artistic effect. He was recalled half a dozen times. Elgar's "Enigma" Variations comprised the feature of the orchestral program, conducted by Mr. Gabrilowitsch, and Grainger's "Colonial Song" and "Shepherd's Hey" were also played.

William Wade Hinshaw's company produced "The Impresario" on Feb. 6, under the auspices of the Twentieth Century Club Music Group. Percy Hemus was excellent in his singing and comedy acting in the role of "Schikaneder," and Francis Tyler, who formerly lived in Detroit, was warmly welcomed as Phillip, Regina Vicarino and Hazel Huntington sang successfully, and the other roles were also adequately filled. The orchestra, made up of members of the Detroit Symphony, was ably conducted by Sam Franko.

Mrs. Marshall Pease gave a song recital in the First Unitarian Church on Feb. 3, when Schubert, Schumann, and Russian and American composers were represented on her program. A feature of the evening was the presentation of an old Plantation Spiritual by Marshall Pease's sister, Jessie L. Pease. Mrs. Mark B. Stevens was accompanist.

At the sixth morning concert of the Tuesday Musicale, the Detroit Concert Quartet was presented in concerted numbers of solos. This quartet is composed of Augusta Welker, soprano; Helen Kennedy Snyder, contralto; John Koneczny, tenor, and Elwin C. Greer, baritone. The first two are members of the Tuesday Musicale. Martha Bartholomew contributed a piano number and Mrs. Robert S. Wells read a paper on current events. Gertrude Heinze Greer, chairman of the day, acted as accompanist. M. M. F.

OPERA IN TAMPA

"Forza del Destino" Opens Season of Nine Performances by Iris Company

TAMPA, FLA., Feb. 11.—A local opera season of nine performances opened on Sunday night, Jan. 29, at the Italian Club Theater here with a performance of Verdi's "La Forza del Destino" by the Iris Opera Company. A crowded house acclaimed the singers, who gave an admirable presentation of the work. Agnes Robinson sang the leading soprano rôle, and was warmly welcomed, as she had made many friends here on previous appearances with the Creatore Company. Other operas will follow at the rate of three a week, "The Barber of Seville" and "Lucia" being announced for earlier performance.

The company is under the general direction of Nini Ruisi and includes Agnes Robinson and Lillian Gresham, sopranos; Asta Mober and Mathilde Gallazzi, mezzos; Alberto Amadi and Salvatore Sciacchetti, tenors; Paul Gallazzi and Giuseppe Rueda, baritone, and Nini Ruisi, N. Ringling and Leo Zapata, bassos. Stephan Guerri, composer of the opera "Evandro," is conductor, alternating with Mr. Carbon. Phillip and Joseph Licata are managing the business affairs of the company. E. S.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

Available December, January, March, April for Recitals

Exclusive Management

DANIEL MAYER

Aeolian Hall New York

M
M
E. D'ALVAREZ
Stieff Piano used

"Alone Among the Singing Women of Our Day."—N. Y. Globe.

New Music: Vocal and Instrumental

Czerny, Clarified for Present-Day Students by Ernest Hutcheson

corrected by a closer examination of this new volume in the Composers' Music Corporation Edition, No. 102, for it is by no means a reprint.

Ernest Hutcheson, whose name is a guarantee of the excellence in editorial revision and fingering, has hit upon the idea of presenting the most valuable material contained



Ernest Hutcheson

more diversified technically, have been—a most valuable feature for the student—arranged in definite technical groupings, according to their mechanical values; while at the same time the order of difficulty, though in not too narrow a manner, has been observed. Another good point is the balance maintained between right hand and left hand exercises—something to which Czerny himself did not pay too great a measure of attention, as he lived in an age when the theory of the equalized development of both hands was more honored in its breach than in its observance.

Admirable is the way in which the contents have been arranged under a "Form of Technical" heading. The numbers in the present edition are paralleled by those of the original one, and the student is able to tell at a glance exactly which detail of mechanism the individual studies are intended to further, from "Finger-Action" to "Bravura Octaves."

A word, too, is due the material beauty and finish of the book, the heavy white paper, clarity and blackness of the notes, and handsome cover. Its dignified, yet artistic color-scheme of grey and blue takes away all that flavor of "cheapness" which has a tendency to make the student think less of his technical material, as though it were a somewhat ignoble feature of his work, and not an essential division of it, worthy of all honor. Czerny's sonatas, the "Militaire," the "Pastorale," the "Sentimentale" and others are, perhaps, deservedly forgotten. His piano studies still live. And a revision of the type and character of this by Ernest Hutcheson gives them a new lease of life wherever the piano is studied. And that is everywhere.

* * *

Four Piano Pieces of Real Charm

Louis Victor Saar's "Etude Burlesque," Jacques Weissheyer's "A Fountain Set in Flowers," Carl William Kern's "La Palpita," and Harriette Cady's "Ay-Ay-Ay" (Oliver Ditson Co.) are all of them none so hard. Louis Victor Saar's "Etude Burlesque" is easily the most distinguished and graceful, musically, and very happily written. "A Fountain Set in Flowers" is one of those pleasant "liquid rush and gurgle" pieces whose course

is about as full of meaning as that of the flowing waters they describe. "La Palpita" is a dance in Chilean style, agreeable enough to lend ear to, and the same may be said of "Ay-Ay-Ay," a Creole song of Spain, nicely transcribed by Harriette Cady. None of the last-named pieces are of more than medium difficulty with the exception of the "Etude Burlesque," which is a trifle harder.

* * *

More Contemporaries of Purcell

In that admirable series of the contemporaries of Purcell, whose harpsichord pieces, selected and edited by J. A. Fuller-Maitland, testify so eloquently to the musically craft and inventive faculties of seventeenth-century English composers, appear "William Croft," Vols. III and IV, Books 1 and 2, and "Jeremiah Clarke," Vol. V (London: J. & W. Chester, Ltd.). William Croft, composer of the finest of English hymn-tunes, "St. Anne," writes in a freer style for the harpsichord than do his predecessors, and in these two interesting books of Suites, the beautiful "Ground" at the beginning of the third, and the quaintly pompous "Almand"; the pure keyboard quality of the whole sixth Suite; the characteristic "Gavot" in the tenth, and the "Aire" from the eleventh, with its many charming imitations, call for special mention. "Jerry" Clarke wrote music for many plays, and anticipated Handel with a setting of Dryden's "Alexander's Feast" in 1697. The really delightful little numbers presented by Mr. Fuller-Maitland are from his "Choice Lessons for Harpsichord or Spinet," published four years after his death—it is supposed that while music-master to Queen Anne, he "shot himself with a Screw Pistol," on Dec. 1, 1707, being disappointed in love—and the five Suites offered us are worthy specimens of his work.

* * *

Rhythmic Plays and Dances in Seasonal Arrangement

"Festival Plays for Children" (Willis Music Co.) by Francis M. Arnold, is a ninety-seven page book of rhythmic plays and dances for piano, in cloth, so arranged as to cover the needs of each of the four seasons. There are no less than seventy-seven pieces in the volume, and an introduction by Edna Dean Baker, president of the National Kindergarten and Elementary College, Chicago, explains how they are to be used in connection with the rhythmic and dramatic expression of the child. The material given is well planned and arranged, has musical value and suggestion, and makes the book a most valuable one for kindergarten and home use.

* * *

A Piano Piece by Roger-Ducasse

"Impromptu" (Paris: A. Durand & Fils) by Roger-Ducasse is a very charming and musical, albeit somewhat elaborate and difficult piece of piano music, which deserves its title because of its spontaneity and pianistic elegance. Technically, be it said, it is not for babes.

* * *

A New Edition of the Beethoven Trios

"The Beethoven Trios," for piano, violin and violoncello (G. Schirmer) are not novelties. But their appearance in this beautiful new edition, in the Schirmer Library, each of the seven trios as a separate volume, is of importance because of their editor, and what his name stands for in connection with the revisional detail, Joseph Adamowski, in presenting this edition of the Beethoven trios, has followed the same principles he laid down

in his previous excellent edition of the Mozart Trios, using the same care, thoroughness and musical good taste in editing this chamber music by the Master of Boon which he employed in the case of the Master of Salzburg. The result speaks for itself, and makes the new edition one any musician might be proud to possess.

* * *

St. John Comes into His Musical Own in "The Apocalypse" of Paolo Gallico

The Patmian saint, when he wrote his "Revelations," addressing them "to the seven churches which are in Asia," could not know that instead of the millenium's arrival at the end of the first thousand years of the Christian era, its promise would still be potent to inspire a Spanish novelist and an American composer in the early part of the twentieth century. Ibanez' novel has been filmed, but Paolo Gallico's "The Apocalypse" (G. Schirmer), a dramatic oratorio, whose text, drawn in part from the Book of Daniel and the Apocalypse itself, has been written and arranged by

Pauline Arnoux MacArthur and Henri Pierre Roché, moves on a higher plane of art. In St. John's vision he, to quote one of his ablest commentators, Dr. William Milligan, Professor of Biblical Criticism in the University of Aberdeen, "deals, not with the everyday practical, but with the ideal and everlasting issues of God's kingdom." It is in full sympathy, and with poetic comprehension of this truth that Mrs. MacArthur conceived and, in collaboration with M. Roché, wrote the fine book which brought forth the score of Paolo Gallico, the composer winning the prize of \$5,000 offered by the National Federation of Music Clubs with his work.

The words "selected and arranged," which appear on the title of the score are somewhat misleading. Mrs. MacArthur has written practically all the stirring original verse of the "Prologue" of the work, "Belshazzar's Feast," which focuses attention "on the subtle forces which have been destructive from the beginning of time," and the Second Part, "Babylon"; while the First Part, "Armageddon," is the work of M. Roché; and St. John has been drawn upon for the entire Fourth Part, "The Millennium."

A short instrumental prelude, beginning with mystic chords, but then moving to a more martial mood, at once brings forward a Narrator (this character, a solo bass, is used throughout the first three parts to present the tale), whose proclamation of Belshazzar's feast, is followed by choruses, appropriately male, who sing the praise of wine, with cynic solos by A Spectre (contralto), and the Spirit of Drunkenness (baritone). The Spirit of Gluttony and his disciples then sing the virtues of the swine, undeterred by A Voice, not of the baser sort, of admonition. Joy continues unrefined, with dances of female slaves and concubines, whose wanton terpsichorean pleasures are accompanied by brilliantly effective chorales extolling sensual delight, until these vessels of wrath brimming with the wine of their godless feast, sink in bacchanalian slumber or "complete the orgy in voluptuous frenzy." "Before the fateful prophecy shines forth on the wall, Idolatry (contralto), is enthusiastically acclaimed. The Oriental dance-music in 5-4 time, and the fine declamatory solos, terminating in the choral climax of the handwriting on the wall, are among Mr. Gallico's finest musical efforts in the score. Militancy, musical and textual, is the key-note of the First Part which follows. The striking martial solos of the Spirit of War (baritone), and the lyric one A Voice (soprano), which sings good will; and the choral sequence of The Seven Vials, in a splendid working-up of effect, culminating in the description by the Narrator and chorus of Armageddon, are the tonal features of this part of the work.

In the Second Part, "Babylon," Mr. Gallico has used music sensuously rich, chromatically voluptuous, to depict the "woman . . . having in her hands a golden cup full of abominations." It is practically a *scena* for solo soprano, superbly convincing in its art. Musically, too, it affords an admirable contrast to the succeeding "Millennium" with which the score ends. Here the choral element predominates, and the composer has caught the poetic fire and fervency which illuminates St. John's mystic words; he reflects their noble poesy and exaltation without falling from the high level of dramatic expression set throughout the work.

Mr. Gallico, Mrs. MacArthur and M. Roché have done something in "The Apocalypse" not easy of accomplishment. They have taken a Biblical subject, and purging it of all narrower sectarian appeal, have made it the vehicle for a message which speaks to the heart of all humanity—they have sung the downfall of the material and sensual and the triumph of the divine and spiritually beautiful with a sincerity and loveliness of text and tone which match in perfect unity of purpose. Its first presentation established the fact that it was a great dramatic oratorio, a freely inspired work of high individual type.

The libretto is dedicated to Otto H. Kahn.

F. H. M.

Reviews in Brief

"Russian Folk-Song" (G. Schirmer). One of Eduard Schütt's beautifully pianistic transcriptions of a sad and expressive Russian air.

"Five Sketches from Grimm's Fairy Tales" (London: Elkin & Co.) Under one colorful cover, five happy programmatic bits for little players (Grade Two) by Edith Alford.

"Fountain Melody" (London: W. Paxton & Co., Ltd.) An agreeable, flowing "tone-picture" for organ in the style of the Andantino melody which English organists have the knack of turning out, by J. A. Meale.

Five new attractive piano pieces (G. Schirmer) should please. N. Louise Wright's "Gavotte" is piquant, with a sonorous close; Harry Rowe Shelley's "Hindoo Dance" has a pleasing quasi-oriental flavor (Grace Christie danced it in the London "League of Nations"); Jane Munn Spear's "Valse de Ballet" is unusually catchy of its type; and Thomas Griselle's old-style "Minuet" and "Bourrée," music of fresh invention and effective. All are of medium difficulty.

"Poem," "Caprice" (Clayton F. Summy Co.). Two melodious studies in the form of recital pieces, Grades Three and Four, by Louis Victor Saar, musically and technically valid.

"Four Little Recital Pieces" (Schroeder & Gunther) by Hans Barth, are for Grade One, four pleasing "show pieces," under one cover.

"Lady Moon! or Mister Moon" (John Church Co.). W. H. Neidlinger writes "for anybody," a taking little Southern dialect song, adaptable even as regards sex, for high and for low voice.

"Mia Carlotta," "Fate the Fiddler" (Clayton F. Summy). Ernest A. Leo's two songs are unpretentious and pleasing, and may be recited to their accompaniment instead of sung, if desired.

"When Daddy Plays the Fiddle," "Sleepy Time," "Marionettes," "Serenade" (G. Schirmer). Four tiny piano pieces, Grade Two, by James H. Rogers, written with his usual musicianship good taste.

"Exultate Deo" (White-Smith Music Pub. Co.). John Hermann Loud's "grand chorus" for organ is direct, effective and without many pedal difficulties.

"If I Gave You a Rose" (Carl Fischer). A pleasant ballad by Granville English, for high and low voice.

"My Prayer," by W. H. Squire, "The Ferryman of Souls," by Frederick Mullen (Boosey & Co.). Two songs along semi-sacred lines, in which the obviously melodic is pleasingly wedded to the platonically textual. "My Prayer" is in four keys, "The Ferryman of Souls" in two.

"A Lake and a Fairy Boat," "The Jester," "The Twilight of the Years" (London: Enoch & Sons). Three songs: the first, by Josef Holbrooke, stands out, a lovely poetic melody; the second, by Kathleen O'Connor is effective dramatically, if somewhat obvious; the third, by May H. Brahe, sentimental and nicely expressive.



This space is reserved each week to advertise singers who sing our publications.

LOUIS KREIDLER
Baritone

is singing on his programs this season

THE GREAT AWAKENING
by A. Walter Kramer

G. RICORDI & CO., Inc., 14 East 43rd St., New York

KRANICH & BACH

Ultra-Quality PIANOS
and PLAYER PIANOS



*One Artist's
"Companionship"
with a
Kranich & Bach*

"**I**HAVE known the superlative merits of the Kranich & Bach Piano for so long that it is with the utmost pleasure that I look forward to a season's use of, and companionship with, such a fine and exquisitely toned piano. I could not think of anything more beautiful and satisfying.

VERA CURTIS

(Lyric Soprano, Formerly
Metropolitan Opera Company)

THE approbation of such an acknowledged piano authority justly carries unquestioned weight with the thoughtful music lover.

KRANICH & BACH

Established 1864

235 East 23rd Street
16 West 125th Street
NEW YORK

FLORENCE McMANUS

(Mrs. George McManus)

LYRIC SOPRANO
IN AMERICA
ENTIRE SEASON 1922-23
30 Central Park South
NEW YORK

"A woman who can think and a woman who can sing combined in one."—Olin Downes in *Boston Post*, April 15, 1921.

Concerts; Recitals; Oratorio

Management:
HARRY H. HALL
Gabrielle Elliot, Associate
101 Park Ave., New York

DALE

SOPRANO

ELIZABETH QUAILE

Assistant to Harold Bauer

Studio: 225 West End Ave., New York City

WESTMINSTER COLLEGE OF MUSIC
President: W. CHAS. WALLACE New Wilmington, Pa. Director: PER NIELSEN
Faculty of Artist Teachers
Every advantage offered to a broad Musical Education

KELLERMAN

Teaching Voice at Detroit Conservatory of Music

BARITONE

Excl. Mgt.: JULES DAIBER
 Aeolian Hall, New York

SEVASTA

HARPIST

Management: Murray Minehart

Booked Solid, Season 1921-1922
Now Booking Season 1922-1923

"Signor Sevasta appeared in Dallas last season and proved quite a favorite. His work last night showed that he was the same polished artist." *Dallas Morning News*, Feb. 7, 1922.

323 W. 89th Street, New York City

FEIBISH JOHN **HEIMEL**
PIANIST-COMPOSER-PEDAGOGUE VIOLINIST-PEDAGOGUE
Studios: 151 Second Avenue, New York 'Phone Dry Dock 4070

JEFFREY, Violinist

"NO BIGGER, BROADER, MORE LUSCIOUS TONE THAN SHE DREW FROM HER INSTRUMENT IS WITHIN MEMORY."

TORONTO CHOIR IN ANNUAL PROGRAM

**Jeanne Gordon Hailed in City
of Schooldays—Chamber
Music Concert**

TORONTO, CAN., Feb. 11.—The annual concert of the National Chorus, conducted by Dr. Albert Ham as in previous years, and notable for the presence of Jeanne Gordon, contralto of the Metropolitan Opera Company, as soloist, brought a large audience to Massey Hall on Jan. 31. Miss Gordon was cordially welcomed on this return to the scene of her early activities and early musical training. In fact, Dr. Ham, the conductor of the National Chorus, was her music master when she attended Havergal College here. She was recalled again and again, and had to give four encores. She opened with "De dell' Abisso" from Verdi's "Ballo in Maschera," in which she created a very favorable impression and followed with Schindler's arrangement of "Eili, Eili" and two groups of shorter songs.

The National Chorus of 200 voices, lived well up to the high reputation it has established in other years, and the singing of a cappella numbers was distinctly good. Bruch's "A Morning Song of Praise" and in "On Jordan's Bank," were particularly effective, and Robertson's "The Outgoing of the Fisherman's Boats" had to be repeated. Coleridge-Taylor's "Seadrift" and a number of shorter choral selections were likewise well sung. Margaret Hughes and Mrs. Ruby Forfar Bowden were able accompanists.

Miss Gordon visited her old school, Havergal College, accompanied by Dr. Albert Ham. The hall was lined with girls who cheered her as she entered, and following her were members of the Old Girl's Association. She was presented with a bouquet of roses and again sang "Hushe'en," the song she sang years ago at the school before Clara Butt, who then predicted a great future for the girl of fourteen.

The Hamburg Concert Society which has done so much for the advancement of chamber music in this city, opened its eleventh season at Massey Hall on Feb. 4, when in place of Jan Hambourg, at present in Europe, Henri Czaplinski appeared, and proved himself an excellent violinist. Schubert's Trio in E Flat, for pianoforte, violin and 'cello, was played, with Alberto Guerrero as pianist, and Boris Hambourg as 'cellist. Mr. Czaplinski and Mr. Guerrero gave the "Kreutzer" Sonata, and the program closed with Paganini's Concerto in D. Mrs. Eva Gollaway Farmer acted with judgment as accompanist.

The third annual concert of the Toronto Police Association in Massey Hall on Feb. 3 was largely attended. Those contributing musical numbers included Vera McLean, Frank Oldfield, Kathleen Gorrie, Nellie McGhie and W. Edmund Capps. Madge Williamson and Martha Hogg were capable accompanists.

Gaul's cantata "The Holy City" was effectively rendered by the choir of St.

Aidan's Church under the leadership of J. F. Bentley. The soloists included Mrs. B. B. Baldwin, Mrs. Stevenson, W. Baker and J. F. Bentley; and W. H. Budd was organist.

The Brampton Male Chorus, now in its second season, gave an interesting concert recently, conducted by E. W. Miller of St. Anne's Anglican Church. Edith Parker Liddle and Sidney Walsh assisted in the program. Jack Watkins, pianist, acted as accompanist.

Arthur Brown has been appointed baritone soloist at Bloor Street Presbyterian Church. W. J. B.

HAMILTON HOLDS FESTIVAL

Canadians Hear Elgar Choir and Cleveland Symphony

HAMILTON, CAN., Feb. 11.—The Elgar Choir of this city held its music festival in Memorial Hall on Feb. 1 and 2, and was assisted by the Cleveland Symphony. The choir of 160 voices was again ably conducted by Bruce Carey. Capacity audiences greeted both performances.

Verdi's "Aida" was sung on the first night, when the choir was assisted by Mme. Lugrin-Fahey, soprano, in the rôle of Aida; Mildred Bryars, contralto, who sang the music of Amneris; Paul Costello as Radames and Louis Kreidler singing the parts of Amonasro and Ramfis. All the soloists did effective work, and the orchestra played well.

The choir gave a program of choral numbers, many of them unaccompanied, on the second night. Notable success was gained in the part song, "The River Flows, My Love" (Rogers), and the motet, "How They So Softly Rest" (Healey Willan).

The program of the Cleveland Symphony on the second night was decidedly attractive, and several encores were given. Nikolai Sokoloff conducted.

W. J. B.

Utica Musical Club's Choir in Concert

UTICA, N. Y., Feb. 11.—The choir of the B Sharp Musical Club is doing excellent work under the leadership of William H. Hoerrner, who holds the chair of music at Colgate University. At its concert on Jan. 25 at the Tabernacle Baptist Church, the choir sang admirably in a program which featured Deems Taylor's cantata, "The Highwayman." Fred Patton gave the baritone solos with dramatic fervor, and the choral music was also thoroughly animated. Other choral numbers were Gaul's "List, the Cherubic Host," with Mrs. Hughes and Mr. Patton as the soloists; Mana-Zucca's "Mercy," Mrs. Clarence Putnam singing the solos; Percy Rector Stephens' "To the Spirit of Music"; and Alfred King's Epiphany hymn, "And When They Had Opened Their Treasures." Mrs. George E. Daniels, Mrs. Searles and Mrs. Wheeler were also among the soloists. A feature of the program was Mr. Patton's delivery of "Arm, Arm, Ye Brave," from "Judas Maccabeus." The accompanists were Margarethe Briesen, piano, and Homer P. Whitford, organ.



JACQUES WOLFE

Pianist—Coach—Accompanist

AVAILABLE
RECITALS—CONCERTS

Studio: 39 East 53rd St., NEW YORK

PAUL RYMAN

An American Tenor

MANAGEMENT: R. E. JOHNSTON, 1451 Broadway, New York City

Exclusive Management

DANIEL MAYER

Aeolian Hall
New York

Boston Applauds Monteux After Re-engagement; Hears Recitalists

[Continued from page 1]

tunity to head the full strings to excellent advantage. Richard Burgin, Ferdinand Thillois, and Jean Bedetti, leaders of their respective sections, played admirably in the solo passages that fell to their lot. Three delightful impressionistic pieces for orchestra, "Kikimora," "The Enchanted Lake," and "Baba-Yaga," by Liadoff, were given their first performance in Boston. The three pieces are tone pictures set with ingenious imagery to folk tales of witches and their kind. Smetana's flamboyant symphonic poem, "Wallenstein's Camp," concluded the program.

Noteworthy Recitals Given

A joint recital was given by Yvonne LeGrand, soprano from the Paris Opéra Comique, and Marie Mikova, pianist. Miss LeGrand sang interesting songs by Massenet, Hüe, Koechlin, Debussy, Chaminade, Saint-Saëns, Fauré, and St. Yves-Bax. Miss LeGrand possesses a voice of intrinsic beauty and charm which is susceptible to wide variations in tonal color. Hers is a versatile voice, equally agreeable in lyric and dramatic songs and those requiring flexibility of delivery. Especially striking were her temperamental interpretations of the operatic arias from "Le Cid" and "L'Enfant Prodigue." In her other songs, Miss LeGrand pleased by virtue of her engaging play of imagination, fancy, and insight. Harry Whittemore accompanied understandingly. Marie Mikova proved a very capable pianist. She gave Novák's "Exoticon," its first Boston performance. For the rest she played works by Bach, Saint-Saëns, Beethoven-Rubinstein, Debussy, and Liszt. Miss Mikova displayed

in her playing a tonal warmth, a technical fluency, and an understanding of her music.

Edith Bullard, Boston soprano, gave a song recital at Jordan Hall on Tuesday evening, Feb. 7. Her program consisted of songs by Brahms, Wolf, Weingartner, Beethoven, Scarlatti, Respighi, Sibelius, Widor, Kervégan, Georges, Leroux, Bantock, Parker, Hoffman, and LaForge. With the exception of a tendency toward "scooping" for her high tones, Miss Bullard sang agreeably. There was warmth and richness of texture in her voice, and there was imaginative interest of no small degree in her interpretations. Rolland Tapley, violinist from the Boston Symphony, assisted Miss Bullard. He played a group of solos and an obbligato for Leroux's "Le Nil." Maurice Hoffman, as accompanist and composer of several of Miss Bullard's songs, displayed well-trained musicianship.

Rudolph Reuter, pianist, gave his third annual recital at Jordan Hall on Monday afternoon, Feb. 6. As on previous occasions his program was pretentious, including as it did works by Bach, Henselt, Korngold, Rachmaninoff, Granados, Tchaikovsky, Chopin, the Schubert Sonata in B Flat, the Schumann "Carnaval," and three compositions by Liszt. Mr. Reuter's technical equipment was adequate to meet the requirements of his program. If his tone is not exceedingly warm, it is nevertheless well-tempered, finely controlled, and sharply focussed. His interpretations are self-contained marked with a convincing clarity. In general, the attributes of Mr. Reuter, as they have been displayed from season to season, stamp him as a pianist of noteworthy merit.

H. L.

Duke, Giuseppe de Luca as *Rigoletto*, Flora Perina as *Maddalena* and Leon Rothier as *Sparafucile*. Paolo Ananian was ill and Louise d'Angelo stepped into his rôle, *Monterone*, and Millo Picco filled d'Angelo's part. Roberto Moranzoni conducted in place of Gennaro Papi, also indisposed. There was exceptionally hearty applause for the principals, particularly Mme. Galli-Curci. N. P.

"Andrea Chenier" Returns

Resuming its place for at least a second season in the répertoire of the Metropolitan, Giordano's "Andrea Chenier" was given a vigorous and well-balanced representation Saturday afternoon with the same cast as when it was produced as one of the season's novelties a year ago. Intended as a starring medium for Enrico Caruso, who learned the title rôle in the months preceding his fatal illness, but who was never destined to sing it, the opera calls for a tenor of more robust and heroic attributes than those which Beniamino Gigli brings to it, yet he sang much of it very well indeed on Saturday and the applause after the first-act "Improvviso" could scarcely have been of a more enthusiastic character. As *Gerard*, a rôle that might have been fashioned expressly for him, Giuseppe Danise again vouchsafed some stirring and particularly resonant singing, and his treatment of the entire third act, which includes the best baritone music, was such as to evoke admiration. Claudia Muzio sang the part of *Madeleine* with the same success as last season, and the others in the cast, Kathleen Howard, Ellen Dalossy, Flora Perini, Mario Laurenti, Giordano Paltrinieri, Vincenzo Reschigl, Adamo Didur, Angelo Bada, Millo Picco, Paolo Ananian, Louis D'Angelo and Pompilio Malatesta accounted satisfactorily for their rôles.

Roberto Moranzoni conducted a warm and vigorous performance of Giordano's score. The music again came to the ear as skilfully contrived, with a large measure of that theatrical adeptness which is the birthright of the Italian opera-makers. It is written with due regard for the voice and scored with full-blooded and full-throated euphony. The commonplace character of much of the melodic material, suggesting Puccini at his least happy moments, is emphasized with re-hearing, however. By contrast, snatches of revolutionary songs, "La Marseillaise" and "La Carmagnole," cleverly incorporated, glow with an access of inspirational beauty. The imitative old music of the first act, including the choral *Pastorelle*, is as ingratiating as anything the score profers; certainly more so than the "soundings" and vocally well-contrived, but musically empty and meretricious duet of *Chenier* and *Madeleine* near the close of the second act, which brought a burst of rapturous applause from about the rail on Saturday.

O. T.

Farrar in "Carmen"

A record audience heard Geraldine Farrar in "Carmen" on Saturday evening. Vocally the performance throughout was not one of distinguished standard, although the acting held the interest. In place of Miss Bori, who was announced, Mme. Sundelius appeared as *Micaela*. Grace Anthony, Marion Telva, Martinelli, Whitehill, Leonhardt, Meader, Martino and Laurenti completed a familiar cast. Mr. Hasselmans conducted.

F. R. G.

Sunday Night Concert

The Sunday night concert, the thirteenth of the season, comprised numbers by an extensive list of individual soloists. Victoria Boshko, pianist, played the Liszt Hungarian Fantasy, accompanied by the orchestra under the conductorship of Paul Eisler, in well-balanced and clear style. Heinrich Warnke, cellist, the second assisting artist, played Bruch's "Kol Nidrei" and an Intermezzo by Lalo with satisfactory tone. Among the artists of the company who appeared were: Mary Mellish, soprano, who sang the aria of *Micaela* from "Carmen"; Jeanne Gordon, contralto, who gave the aria, "Re dell' Abisso" from Verdi's "Ballo in Maschera"; Giulio Crimi, tenor, in "E Lucevan le Stelle" from "Tosca" and the Arioso from "Pagliacci," and Louis Rozsa, baritone, who sang commendably *Wotan's* Farewell from "Walküre." The orchestra contributed the "Fire Music" and the finale of the work. Augusta Lenska, contralto, who has not been frequently heard this season, disclosed a rich and powerful organ in "O Prêtres de Baal" from "Le Prophète," earning a genuine ovation for her manipulation of this florid air.

R. M. K.

Chicago Opera Association to Include Eleven Cities in Tour

The tour of two months, to be undertaken by the Chicago Opera Association at the close of its season in New York on Feb. 25, will include eleven cities and extend from coast to coast. The places to be visited are: Philadelphia, Feb. 27-March 4; Baltimore, March 6-8; Pittsburgh, March 9-11; Milwaukee, March 13-15; St. Paul, March 16-18; Helena, Mont., March 20; Portland, Ore., March 22-25; San Francisco, March 27-April 8; Los Angeles, April 10-15; Denver, April 18-20; Wichita, Kan., April 21-22. The singers will reach Chicago April 23, when the foreign artists will return to New York to sail for their homes abroad.

DUBUQUE ARTISTS HEARD

Franz Otto Gives Recital—Iowa Teachers to Meet in April

DUBUQUE, IOWA, Feb. 11.—Franz Otto, baritone, assisted by Mabel Rich, soprano; Rudolph Schmitt, violinist, with Juanita Hein and Nell Schlung as accompanists, gave a recital at Grace M. E. Church recently. Mr. Otto was heard in two groups of songs by Schubert, Hastings, Logan, Kramer and Huhn, also in duets with Miss Rich. His work was thoroughly appreciated and he was called upon to give several encores. The solo work of Miss Rich and Mr. Schmitt also was accorded much applause.

The new organ in the Congregational Church at Manchester was recently dedicated with a program by Mrs. C. Yoran, assisted by the chorus under H. C. Rabb.

For the dates of its annual convention the Iowa Society of Music Teachers has fixed April 17 to 18, at Iowa University. P. G. Clapp, head of the University School of Music, has charge of the programs.

Choose Executive Committee for Washington's Music Week

WASHINGTON, D. C., Feb. 15.—The personnel of the Executive Committee of Washington's coming Music Week has been selected as follows: Merritt O. Chance, postmaster of Washington; Thomas Bradley, president of the Washington Board of Trade; Carl A. Droop, president of E. F. Droop & Sons Co.; Harry C. Grove, president of H. C. Grove Inc., Columbia distributors; Homer L. Kitt, secretary and treasurer of Arthur Jordan Piano Co.; S. E. Kramer, superintendent, Washington public schools; Robert Lawrence, Bureau for the Advancement of Music, Music Week director; Alice Morgan, musician; Alice Pollock, secretary public schools community centers; John Poole, president Federal National Bank; Albert Schulteis, president Washington Chamber of Commerce; Edgar C. Snyder, community center council. A finance committee consisting of Carl A. Droop, Homer L. Kitt and Stephen E. Kramer will have supervision of all expenditures. The date set for Music Week is May 28 to June 3.

A. T. M.

GEORGE MAY

PIANIST
ALLEN & FABIANI
54 W. 39 St., New York

MR. MARIO FROSALI

Solo Violinist and Teacher
STUDIO: 360 WEST 51ST ST., NEW YORK
Tel. Circle 1232

HENRIETTA SPEKE-SEELEY

Teacher of Singing
Metropolitan Opera House Studios
1425 Broadway, New York
Residence: 2184 Bathgate Ave.

Sight Singing (not to be mixed)
Modulation (Creative Keyboard Harmony)
Musical Pedagogy (Processes and Material)
Visitors Mondays and Thursdays
EFFA ELLIS PERFIELD
Bryant 7233 41 1/2 West 45th St.
New York City

Week of Opera at the Metropolitan

[Continued from page 6]

"dei Tre Re" was that of Thursday evening, Feb. 9, when Miss Muzio was the

MME. MINNA KAUFMANN
Voice Teacher and Coach
LILLI LEHMANN
METHOD
Address J. CARTALL, Sec.
601-602 Carnegie Hall
New York

"A Symphony Orchestra in Brass"
GOLDMAN CONCERT BAND
EDWIN FRANKO GOLDMAN
Conductor
Mgt.: ROGER DE BRUYN
1540 Broadway
New York

MARCO LAURENTI Baritone
Metropolitan Opera Co.
Management: Universal Concert Bureau, 17 E. 42nd St., New York

Operas of the Week at the Manhattan

[Continued from page 6]

to wonder what it was all about, any way. Vocally she was quite satisfactory, and the "Depuis le Jour," though transposed down a tone, thereby getting the orchestra into momentary difficulty when the time came to resume the tonality, was well and convincingly sung. Ulysses Lappas as *Julien* sang excellently, but made the poet such a natty, well-conditioned person that one wondered why the parents of *Louise* so disapproved of him. Mr. Baklanoff as the *Father* and Miss Claessens as the *Mother* sang and acted very well, indeed. The *Atelier* scene was omitted because, rumor hath it, it could not be whipped into shape. Curiously enough, however, all the names of the singers appearing in this scene were on the program. Theodore Ritch substituted for José Mojica as the *Pape des Fous* and Paul Payan contributed some luscious phrases as the *Ragpicker*. The star of the performance, however, was Gabriel Grovlez, who conducted. Under his baton there were disclosed unsuspected beauties in this lovely score and from beginning to end his conducting displayed a distinction quite unusual. J. A. H.

Emergency Tenor in "Rigoletto"

"Rigoletto," produced on Feb. 9, proved one of the important attractions of the Chicago opera season, not only because Giorgio Polacco revivified the well-known score by his force and command as a conductor, but also largely by reason of the brilliant performance of Georges Baklanoff in the title rôle, the charm of Edith Mason as *Gilda*, and the success of Tom Burke, who unexpectedly appeared as the *Duke*, in place of Tito Schipa, affected by laryngitis.

Miss Mason was not sure of herself in the bravura of "Caro Nome," though this aria was vehemently applauded, but she sang with absolute confidence and dramatic conviction in the scene with Mr. Baklanoff in the third act, both artists achieving high distinction at this point of the opera. The scene was genuinely emotional, and the audience, thoroughly excited, demanded many curtain calls. Mr. Baklanoff now and then forgot that he had begun his share of the opera as a hunchback; but this counted for very little in an impersonation in which there were so many points of conspicuous brilliancy. His scene with the courtiers in the third act was wonderfully subtle. The half-cynical laugh with which he met their raillery had the right tone of misgiving, and finally, when the *Jester's* rage at the disappearance of his daughter could no longer be repressed, the force of the "Vil razza dannata" was thoroughly telling. At the final curtain, Mr. Baklanoff gave a remarkably faithful portrayal of the revulsion of *Rigoletto* at the discovery that the corpse at his feet was that of *Gilda*, and not of the *Duke*. J. A. H.

This was Mr. Burke's début in opera in New York, for, though he had sung at Covent Garden, his appearances here before the performance under review were in concert. As the *Duke*, he sang resourcefully and with polish, and though his tones were somewhat pinched in the middle of the scale, his voice proved of fine quality, and his articulation was singularly distinct. Mr. Burke acted convincingly, and altogether he fully shared in the honors of the recalls.

Irene Pavloska is entitled to praise for her excellent sketch of the character of *Maddalena*, and Virgilio Lazzari also made a good impression as *Sparafucile*. P. J. N.

The Second "Salome"

"Salome" is one of the unique and scintillating productions in the Chicagoan diadem of novelties. With "Pelléas" apparently out for this season and "Tristan" in limbo, the Strauss opus is one of the lone survivors of a sadly depleted répertoire. Perhaps the reason for the survival could be found in the thronged theater on Friday evening; no such generous patronage was accorded the other works. As the distinguished visitors are pledged to a purely altruistic aim it is disappointing that such a mundane consideration could enter into the question, particularly as the New York

season is predicated on the production of novelties such as "Salome." The eminence of the interpreter, the only Mary Garden, has rather obscured the merits of the Strauss score; lost in admiration for the surpassing art of Miss Garden in this rôle we are apt to forget the creation itself. The terrible beast of modernism of A. D. 1907 has become the mild lamb of 1922; to be sure the harmonic heresies are still jarring to the orthodox. Why cannot the composer reduce the score to a symphonic setting and thus give the work a wider hearing? The singers in this glorified oratorio version could be hidden behind a Bakst screen; even our moral censors could enjoy the scene vicariously.

Mary Garden was the same regal *Salome*; we must add that vocally she has seldom appeared to better advantage.

Riccardo Martin made a glorious reentry into New York opera as *Herod*. This sterling artist has added several cubits to his artistic stature; his voice is rich, compelling, full of vibrant power. He made the most of an ungrateful part and emerged from the performance with honors thick upon him.

Eleanor Reynolds as *Herodias* provided a satisfying portrait of the Tetrach's wife. Hector Dufranne's *Jochanaan*, of course, is one of the great operatic impersonations of this day. José Mojica was the adequate *Young Syrian*.

Conductor Polacco's leadership was responsible for the remarkable adjustment of the orchestra, the delicate play of nuance and ceaseless procession of moving effects. Conductorship of this exalted kind is a rare commodity in our opera house pits these days. A. H.

Once More "The Girl"

"La Fanciulla del West" had its deferred repetition Saturday afternoon at the Manhattan, with Rosa Raisa again emphatically successful in the rôle which Emmy Destinn sang a decade ago at the Metropolitan. The supporting cast was the same as at the representation in the first week of the Chicagoans' New York visit, with Ulysses Lappas the *Johnson* and Giacomo Rimini the *Jack Rance*. Mr. Polacco again did heroic service in attempting to re-vitalize the score of which he was a pioneer exponent in this country, and shared with the principals the applause after the exciting poker game of the second act. N. P.

Pareto Sings "Lucia"

Graziella Pareto made her third New York appearance with the Chicagoans when she sang the name part in "Lucia" before a large audience on Saturday evening. The flexibility of Mme. Pareto's voice, its sweetness and coloring, found congenial material in the florid Donizetti music and she acted the part with sympathy and ease, though in the conventional manner. Her great triumph, of course, came in the Mad Scene.

Tito Schipa wore the black robe and white plumes of *Edgar* and gave a fiery interpretation throughout. His singing of the last act aria was especially effective. The fine music written for the baritone part of *Lord Henry Ashton* was sung excellently by Vincente Ballester. The smaller rôles were capably handled by José Mojica, Constantin Nicolay, Philine Falco and Lodovico Olivier. Pietro Cimini conducted. C. O.

Concerts and Recitals in New York

[Continued from page 13]

Vladimir Rosing, Feb. 8

Mr. Rosing sang to a large audience at his fourth recital on Wednesday afternoon of last week, and Carl Deis at the piano provided very beautiful accompaniments. Some of Mr. Rosing's numbers were given with gripping intensity and the Russian songs such as Moussorgski's "The Love Song of a Village Idiot," to those who are fond of this style of music, must have given much joy. Strauss' "Morgen" was not convincing as Mr. Rosing was not sure of either his text or his music. His best singing was done in a group of operatic arias, one from Borodine's "Prince Igor," "Ridi Pagliaccio," which was done by request and then as encore, the song of the *Indian Merchant* from "Sadko." The last was very beautiful as Mr. Rosing instead of making the song a wail, a "jammer," as most singers do, delivered it in a mysterious way that was wholly captivating. Throughout the recital, Mr. Rosing's agreeable personality was evident. He has certain vocal tricks, notably an incessant use of a syrupy falsetto which one could wish done away with, but he has also conspicuous excellences which go far to overbalance what is less admirable. J. A. H.

The Schola Cantorum, Feb. 8

The Schola Cantorum with Kurt Schindler at the helm, has come to stand for something quite out of the ordinary in the music of New York and from it we have had some of the finest concerts given in the city during the thirteen years of its existence. Therefore, when Mr. Schindler forsakes the field of unfamiliar music, for the great and well-known choral works, his only justification can be a performance of impeccable excellence. With the best will in the world, it cannot be said that the gigantic B Minor Mass of Bach which Mr. Schindler presented at this concert was impeccable or even excellent.

The work has not been heard in New York in its entirety since Frank Damrosch presented it in 1901, though pilgrims to Bethlehem, have heard it there numerous times. It is unnecessary therefore to dwell upon the innate difficulties of this music. Being as it is the quintessence of Bach, it is also the quintessence of florid counterpoint and as such must be sung with elasticity and the most careful shading or the emotional side of it becomes submerged in the mere mathematics of the music's structure. A few pages of unvarying mezzo-forte and the attention wanders. This is what happened in the *Kyrie* which, in itself as Spitta said of it, "drags itself

with trudging and guilty step." The soprano section too, was unsure of the pitch of several of the high notes and its tone was overbalanced by the remainder of the chorus. At the end, a fearful thing happened. Some of the voices sang the major third and some the minor of the final chord, and the effect was nothing short of ghastly. There really seems no excuse for such a mistake. Much of the "Gloria in Excelsis," however, was well sung with decided uplift, especially the "Gratias agimus." Portions of the "Credo," also were of considerable beauty.

The orchestra, a part of the New York Symphony, was reduced to its lowest terms most of the time and in passages where the chorus sang fortissimo, it was almost inaudible. Mr. Schindler also left it largely to its own devices when the chorus was singing.

The soloists were Florence Easton, soprano; Merle Alcock, contralto; George Meader, tenor, and Fred Patton, baritone. Of all of them in this singularly difficult music, it can only be said that their work was excellent. Mme. Easton's lovely voice never sounded to better advantage and Mme. Alcock, especially in her solo, "Qui sedes ad dexteram," sang with beautiful tone. Mr. Meader with only one solo and one duet, made such a good impression that one would wish Bach had done more for the tenor in this work. A singularly satisfying singer in every respect, Mr. Meader. Mr. Patton's appallingly difficult solo, the "Quoniam," was well given. The various obbligatos were played by Gustave Tinlot, violinist; George Barrère, flautist; L. Sansone, horn-player; H. Glanz and C. Heinrich, trumpets, and M. Bottesini and F. Santangelo, oboi d'amore; Lynnwood Farnam, organ.

J. A. H.

Magdeleine du Carp, Feb. 8

Magdeleine du Carp, the French pianist, who was supported by the Philharmonic Orchestra at an earlier concert, gave a recital in Town Hall Wednesday afternoon, which again demonstrated that her chief asset is a solid and dependable technique. She gave a creditable performance of a Scarlatti Sonata, though it was somewhat weakened by excessive use of the pedal. The pianist exhibited her fleetness of finger in Faure's F Minor Impromptu, if at the expense of other more desirable qualities. In Debussy's "L'Isle Joyeuse," one could have wished for more gradation of tone, and Cyril Scott's "Lotusland" lacked atmosphere. There was some commendable tonal coloring in the Chopin Sonata in B Flat Minor, but the first three movements were not equal in this respect to the last. She was cordially applauded. N. P.

Ruby McDonald, Feb. 8

In a widely varied program, Ruby McDonald, the Australian violinist, was heard on Wednesday evening in the Astor Gallery of the Waldorf-Astoria Hotel. In the Raff Sonata in C Minor, Op. 145, she displayed a sound and well-rounded technique and real virtuosity in some of the difficult passages. Her program included numbers by Gluck, Baillet, Sarasate, Glinka, Grieg, Kreisler's arrangement of the Couperin Pavane and the same artist's transcription of the ballet music from "Rosamunde," played in charming fashion. Leo Braun, at the piano, furnished accompaniments of merit. L. D.

Lyric Club, Feb. 9

The Lyric Club of New York, with William Simmons, baritone, and Mary Allen, contralto, as soloists, gave a program of choral works for women's voices in the Astor Gallery of the Waldorf-Astoria Hotel on Feb. 9. The organization is small, including only twenty-seven voices in its personnel, but under the direction of Arthur Leonard it has achieved an unusual degree of perfection as to smoothness of singing and the blending of voices. Mr. Leonard did not conduct but played the accompaniments for the chorus. In a long and rather difficult program the club gave fine interpretations of Dunn's "It Was a Lover and His Lass" and Fay Foster's "In a Carpenter Shop," in which the solo part, sung against a background of humming, was beautifully done by Miss Allen. The choral portion of the program also included interesting works by Edith Lang, Woodman, Spross, Branscombe and Luzzi. Mr. Simmons brought to the program a considerable portion of artistry in his singing of two groups which included notable interpretations of "Caesar's Lament" by Handel, some old Italian numbers and Mana-Zucca's "Rachem." Miss Allen was also heard in two groups of songs which she sang in a distinguished manner with much beauty of tone and phrasing. L. B.

Chicago String Quartet, Feb. 9

The Chicago String Quartet, composed of Herman Felber, first violin; Carl Fasshauer, second violin; Robert Dolejsi, viola, and John Lingemann, cello, made its first New York appearance at the Town Hall on the evening of Feb. 9. The organization, which was drawn together during the days of military service, has been playing with success in the Middle West. The quartet has much to recommend it, possessing as it does, brilliancy, accuracy of intonation for the most part, and good ensemble. In fact its only shortcomings are those which longer association will remedy. The program included a Quartet in B Flat by Mozart, an "Allegro Russe" of Rimsky-Korsakoff and César Franck's Quartet in D, of which the Mozart was the best played. The "Allegro Russe" was well given but it was out of keeping to a certain degree with the other two numbers. All in all, the Quartet made an excellent impression and its career will be watched with interest. J. A. H.

Ashley Pettis, Feb. 9

Ashley Pettis, a newcomer in New York recital halls, gave a piano recital at Aeolian Hall last Thursday evening. His program ranged from Bach and Haydn to Chopin and Brahms. Though he displayed considerable facility, evident nervousness interfered with accomplishment of much that he set out to do. N. P.

Paul Reimers, Feb. 9

The Schubert anniversary inspired Mr. Reimers in the choice of the opening group at his Town Hall recital on the evening of Feb. 9. Indulgence was asked for the singer on the ground of a cold. In the list which he began with Schubert's "Romanze," this indisposition was traceable in little more than a tendency to flat the high notes. Mr. Reimers has something more to give than floods of beautiful tone. Though his singing has a suavity of its own, he is most distinguished by a nice feeling

[Continued on page 46]

Events of Lively Week in N. Y. Recital Halls

[Continued from page 45]

for dramatic effect. This was most noticeable in Loewe's "Tomm der Reimer." In this and his other German numbers, and the French as well, his enunciation was a joy in itself.

The Schubert songs included "Eifersucht und Stolz," "Liebesbotschaft" and "Der Musensohn," substituted for "Der Erlkönig," Loewe's "Süßes Begräbnis" and three songs from Brahms' Gipsy cycle followed. In French were Paladilhe's "Lamento Provençale," Poldowski's "Colombe," Chausson's "Amour d'Antan" and Hahn's "D'Une Prison" and "Fêtes Galantes." In the final folk-song group, "Qui veut moudre, moudra" won the only repeat of the evening. For extras Mr. Reimers used more folk-songs. He had a complete aide in Thomas Griselle at the piano.

D. J. T.

New York Euphony Society, Feb. 10

Two artists aided the Euphony Society chorus in the program given at the Waldorf-Astoria on the evening of Feb. 10. They were George Meader, tenor of the Metropolitan Opera Company, and Adele Luis Hankin, soprano. To them was due the chief musical pleasure of the evening. The chorus under Carl Hahn's baton acquitted itself capably but without distinction in a list of numbers by J. L. Hatton ("To Anthea," arranged by Deems Taylor); Scholz, David, Mr. Hahn ("The Green Cathedral," given by request), and others. Mr. Meader's solo groups included the aria, "Une Furtive Lagrima," to the delivery of which he lent gifts more congenial to the Strauss songs of a later group. He also had the "Flower Song" from "Carmen." Miss Rankin, whose songs and arias included "Shadows," dedicated to her by the Euphony Society's accompanist, Harold F. Waters, showed herself skilled in coloratura intricacies, as well as the possessor of a clear, sweet voice. As incidental soloist in the Scholz "Jubilate" and the Victor Harris choral arrangement of "Thou Charming Bird," given with flute obbligato by H. Heidelberg, she sang rather sharp. Meta Schumann was at the piano for Mr. Meader.

D. J. T.

Joseph Schwarz, Feb. 10

Joseph Schwarz, baritone of the Chicago Opera Association, was heard at Aeolian Hall on Friday evening in a recital which maintained an unusually high standard throughout. The singer was welcomed by a large audience which was warm in its appreciation from the beginning to the end of the evening and made repeated calls for encores. The baritone's voice is one of unusual smooth quality, possessing resonance and flexibility, and his singing is marked by a fine facility of phrasing and a genuine sense of values and emphasis. The program opened with a group of Brahms songs and progressed through a Schumann group and Kowalski's "Pierrot Lieder," beautifully sung, to a Russian group which included Moussorgsky's "Ständchen" and "Blacha" and Gretchaninoff's "Over the Steppe." Some of the finest numbers were among the encores of which there were many. These included Wolf's "Verschwiegene Liebe" and the "Cacilie" of Richard Strauss, which followed the Schumann group and were notably sung; the baritone aria from "Tales of Hofmann" and Strauss' "Träume durch die Dämmerung" and at the recital's close the Prologue to "Pagliacci" which the singer invested with great beauty. His singing of the Richard Strauss numbers was exce-

tionally fine. Paul Eisler, assistant conductor of the Metropolitan Opera Company, furnished adequate accompaniments. There are to be heard in America baritones with bigger voices but few who use their voices as well as Joseph Schwarz.

L. B.

Concerts Internationaux, Feb. 11

A small but highly selected audience heard the program given by the Little Symphony, George Barrère, conductor, at the Hotel Ambassador on the morning of Feb. 11, in the Concerts Internationaux de la Libre Esthétique, arranged by Poldowski. Lazare Saminsky and Carlos Salzedo were among the musicians present, and Serge Prokofieff was there to hear his own Overture on Yiddish Themes, Op. 34, a bitter-sweet composition which, like later numbers, employed the piano. Florent Schmitt's "Pupazzi," Op. 36, embraced seven brief characteristic bits, and Casella's "Pupazzetti," six. The sub-divisions of the Schmitt work bore personal names; Casella's, the more musical labels of Marcietta, Berceuse, and so on. The climax of the program was the concluding group of "Oriental Impressions" by Henry Eichheim. For this, Mr. Barrère yielded the baton to the composer and betook himself to his flute. Mr. Eichheim, in speaking of his compositions, said they were not advanced as faithful duplications of Oriental music, for such was not possible with our instruments. But he did think that he had caught in them some of the peculiarities incident to the ancient Eastern style of presenting several independent melodies at once instead of regulating the combinations of parts by a vertical system of chord-combinations, as Western Europe has done. His hearers waxed rhapsodic over his pieces, and giggles rewarded the drummer who smote powerfully in the "Entenraku," a Chinese work said to be literally preserved from 700 A. D. It is now used only on great occasions in Japan, such as the birth of an imperial heir.

D. J. T.

Josef Hofmann, Feb. 11

Josef Hofmann created an informal atmosphere at his second recital of the season in Carnegie Hall last Saturday afternoon by appearing in a double-breasted sack suit instead of the conventional afternoon garb. This declaration of independence did not betoken an unusually assertive mood, however, for throughout the greater part of his program he was in that reticent state of mind so familiar to his admirers, who have learned to take a certain amount of speculative pleasure in watching the mist that at times partially conceals his true artistic proportions, disappear.

That is not to say that he did not do beautiful playing from the outset of the program. His performance of the Handel Variations in D Minor was such as to cause joy even to those who cannot regard variations as other than a form for class-room consumption only. Beethoven's Sonata in A, Opus 101, was read in an authoritative manner but scarcely with the "fervent expression" in the first movement that Beethoven indicated. In fact, a shadow of the impersonal and perfunctory rested on everything until the Schumann Kreisleriana was reached. Even the Chopin seemed to have been kept in the refrigerator almost up to the moment of serving it, with the result that the Nocturne in B, Op. 9, No. 3, was crystal clear and cool as a mountain stream, with never a trace of its haunting wistfulness, yet tonally beautiful, as were also the Polonaise in E Flat Minor and the Mazurka in C.

In the "Kreisleriana," the set of fantasy pieces that Schumann named after a misunderstood musical genius invented by E. T. A. Hoffmann, and which as someone has suggested, might even more appropriately have been called Schumanniana," as picturing different phases of the composer's own temperament, Mr. Hofmann definitely emerged from the pall that had hung over him and offered his listeners a truly inspirational experience. There followed the Gluck-Saint-Saëns "Alceste" Caprice, the filigree work in which was traced with exquisite delicacy.

And then Mr. Hofmann turned himself loose in an overwhelmingly virtuoso performance of Liszt's unblushingly virtuoso fantasia on themes from Mozart's "Don Juan." It was a stupendous pyrotechnical exhibition and it completely swept the audience off its feet and caused a riotous demonstration. Encore followed encore.

H. J.

Percy Grainger, Feb. 11

Percy Grainger's finely chiseled playing attracted the usual capacity audience to Aeolian Hall for his annual recital on Feb. 11. A program more wedded to convention than those of his former recitals, introduced the Prelude and Fugue in A Minor by Bach-Liszt and Brahms' Variations on a Theme by Paganini, Book 1, as its opening numbers. These Mr. Grainger illuminated with his punctilious and crystalline musicianship. Three numbers of Grieg, Humoresque, Op. 6, No. 4, "I Know a Little Maiden" and "Wedding Day at Troldhaugen" were given with exuberance and with a fine conception of their nationalistic mood.

Mr. Grainger's own Lullaby from "Tribute to Foster" was one of the featured numbers. Undoubtedly the piano paraphrase here presented lacks the effect of the original form with its unique ensemble. Nevertheless, the audience seemed to enjoy this musical expression of Mr. Grainger with its languid reiteration of the "Camptown Races" theme, against a swaying background. Carpenter's vivid "Tango American" and two Liszt numbers, dramatically played, completed the printed program. Mr. Grainger's devotees refused to retire until an uncountable list of all his favorite numbers were presented.

F. R. G.

Felian Garzia, Feb. 11

Felian Garzia disclosed the possession of musical sensibilities and technical fluency at his first piano recital in New York at Aeolian Hall on Saturday evening. His rhythm was an uncertain quantity at times and the effect of his playing in general would have been heightened had he had a better legato at command. The Chopin Fantasie suffered from exaggerations of tempi and carelessness as to phrasing, and too erratic rhythm also militated against the effect of the Strauss-Schultz-Evler "Blue Danube" transcription. His playing of Chopin's Prelude in E Flat pleased his audience so much that a repetition was demanded.

H. J.

Wilhelm Bachaus, Feb. 12

A distinguished audience heard Mr. Bachaus in his third recital of the season in the Town Hall on Sunday afternoon. He opened his program with the great F Minor Sonata of Brahms, followed by the Beethoven Sonata, Op. 81 in E flat. The three sections of this work, "Les adieux," "L'absence" and "Le retour," Mr. Bachaus invested with a restless brilliance, to which a group of Rachmaninoff and Chopin succeeded as legitimate heirs in which the poetic vein nevertheless won the dominance over the virtuosic. These numbers were the Prelude in G of the Russian and the Prelude in C Minor, Nocturne in the same key. Berceuse and Barcarolle of the Pole. Of Liszt there were the "Waldesrauchen" and "Campanella." Pick-Mangiagalli's "Danse d'Olaf," a flashing virtuoso-piece, was played a second time. Applause also brought extras, again marked by virtuosity, in a Schubert-Liszt transcription and a medley of Strauss waltzes.

D. J. T.

Emil Eyer, Feb. 12

A worthy début recital was that made by Emil Eyer, a tenor who hails from Spokane, Wash., at the Town Hall on Sunday evening. The fact that he did not seek to force his rather light voice to secure dramatic effects, showed a musicianly respect for the aims of the composers and revealed his sincerity in seeking to do them justice. His voice is smooth, and well-produced for the most part, with a tendency toward tightness in the extreme upper reaches, but it has sweetness and some of his songs were given with commendable charm. Opening his program with Mendelssohn's "Auf Fluegeln des Gesanges," followed by numbers by Schubert, Dvorak and Hildach, he departed from the usual custom and sang a second group composed of Irish melodies, in which he showed excellent diction. There was also a group of French and Italian songs and the program closed with four songs in English. The accompanist was Thomas Griselle, whose playing was of a very high order.

T. C. H.

Amelita Galli-Curci, Feb. 12

A capacity house applauded Amelita Galli-Curci with enthusiasm at her final concert of the season given at the Metropolitan Opera House on Sunday after-

noon. Mme. Galli-Curci has never sung in better voice than during these last few weeks at the Metropolitan, and her Sunday concert was no exception. Both as to vocal fireworks and legato singing, in which field her voice reveals its most exquisite qualities, her performance attained superlative heights. In songs as widely separated in style as Rimsky-Korsakoff's "Chanson Indoue" and Bizet's florid aria, "Comme Autrefois," from "Pecheurs de Perles" the soprano, sang with ease and complete mastery. The Shadow Song from "Dinorah," which has become associated with the fame of this artist, was included in a program which embraced as well several florid Italian songs, Hahn's "D'une Prison," a Romance by Gaubert, Samuels' "Pierrot" and "The Little Damozel" of Novello. Mme. Galli-Curci received excellent support from Homer Samuels at the piano and Manuel Berenguer, flautist, who contributed obbligatos to certain of her numbers. The entire proceeds of the concert were given to New York Osteopathic Clinic.

L. B.

McCormack Recital, Feb. 12

John McCormack gave another New York recital on Sunday evening, Feb. 12, before an audience of the usual vastness. The stage was crowded, of course, and besides there was little standing room. Despite reports to the contrary, Mr. McCormack did not display the slightest sign of any throat trouble in fact, his voice was clearer than ever. He offered two Handel arias and several novelties. One of the latter was Zandonai's "Serenata," a pleasing and melodious bit, and a setting of Yeats' "When You Are Old" by Frank Bridge. The Bridge song is of distinguished quality.

Mr. McCormack took the occasion to announce the presence of Herbert Hughes, the renowned British folk-song lorist, after offering one of Mr. Hughes' settings. The audience accorded an ovation to the distinguished visitor whose settings are so familiar to American musicians.

One of the American novelties was Alexander MacFadyen's "The Valley of Rest."

It was in the Irish folk-song group, however, that McCormack surpassed himself. Other offerings were by Horace Gleason, Winter Watts and Edwin Schneider. The tenor's ever reliable accompanist, Donald McBeath, violinist, asisted.

C. F.

Jascha Heifetz, Feb. 13

Holiday music patrons exhausted all tickets for the third recital this season by Jascha Heifetz, given Monday afternoon at Carnegie Hall. The program was one of the best contrived Mr. Heifetz has played in New York and had more musical merit than some of its predecessors. Those who have not been quite satisfied of late that Mr. Heifetz' playing was the same as of yore, could find little to cavil at on this occasion. There was the old tonal velvet, the old technical surety and brilliance, the old serenity and purity, the old elegance and poise. Beginning with Max Bruch's "Scotch Fantasia" he passed to an impeccable performance of the Bach Chaconne and he illustrated every phase of the virtuoso's art in subsequent expositions of the G Major Romance of Beethoven, the Twelfth Hungarian Dance of Brahms, two Sarasate numbers, and a Paganini-Auer caprice. Samuel Chotzinoff accompanied. There was much excited and protracted applause.

O. T.

Beethoven Association, Feb. 13

The presence of Jascha Heifetz as a chamber music artist gave unique interest to the fourth subscription concert of the New York Beethoven Association at Aeolian Hall on Feb. 13. He appeared as first violinist in the Beethoven "Serenade" Trio in D, Op. 8, and the Beethoven Quartet in C, Op. 59, No. 3. In the first of these works, the other artists were René Pollain, viola, and Willem Willeke, cello; and the quartet brought forward with these players, Hugo Kortschak as second violinist.

Mr. Heifetz exhibited the fine tone and sense of melodic form which should characterize an ensemble player of first rank, but was apt to dominate his fellow-artists unduly at certain points of the scores. Nevertheless the Trio was played with great charm. One of the early works of Beethoven, it suggests Mozart in its treatment, and its graceful

[Continued on page 47]

MARY
FABIAN
Soprano
Concerts — Recitals — Festivals
Available Season—1922-23
Address: c/o Musical America
501 Fifth Ave., New York

DONATO A.
PARADISO
Celebrated Voice Specialist and
Grand Opera Coach
(formerly of Milano, Italy)
Studios: 807-808 Carnegie Hall, New York
Telephone, Circle 1350

Novelties Enliven Orchestral Week

[Continued from page 13]

at this concert in the Tchaikovsky Symphony. The first portentous utterance for the brasses, opening the work, affirmed at once the note of despair dominating the whole score, and this mood was vividly portrayed throughout the work by all sections of the orchestra. The development of the profusion of material of the first movement was excellent, even though there was not enough fire in the coda at the end of this Andante. The slow movement of this symphony is one of the freshest and most graceful written by Tchaikovsky, and its genial spirit found the orchestra entirely responsive. Similarly the scherzo was effective, notwithstanding that the rapid pizzicato passages were not invariably accurate. An excellent performance was given of the boisterous finale, with the melancholy fanfare intruding upon the revels. Altogether the interpretation of the symphony was capital.

This, however, cannot be said for the readings given of the Beethoven and Schubert music. One awaited in vain the exposition of tragic intensity in the "Egmont" Overture, and in the same way, he felt that more might have been made of the first movement of the "Unfinished" Symphony. Mr. Bodanzky was accurate, and polished, and scholarly, but not fully inspired. The best playing in the Schubert work was in the beautiful second movement, where the happy themes for the woodwind and strings were expounded with rare charm.

Mr. Bodanzky was repeatedly recalled by the large audience, and insisted that the orchestra should share with him the honors of these recalls. P. J. N.

A Novelty by Ravel

The New York Philharmonic Orchestra, conducted by Willem Mengelberg, Carnegie Hall, Feb. 9, evening. The program:

"L'Arlesienne" Suite No. 1.....Bizet
Choreographic Poem for Orchestra, "La Valse".....Ravel
(First time in New York.)

Symphony in D Minor.....César Franck

Mildly eager expectation, and apparently bewildered realization, characterized the audience at the first of the second pair of Philharmonic subscription concerts led by Willem Mengelberg, on the occasion of the previously deferred first presentation of Ravel's heralded choreographic poem, "La Valse." The composer's intent was revealed as an almost academic study of the most familiar ballroom measure: the Waltz in all its conceivable phases, from a casual diversion, the expression of spontaneous joy, to a drug for degradation and the horror one gathered of war. A preface to the score indicates the program of the work: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers. An Imperial Court about 1855."

New York's Week of Recitals

[Continued from page 46]

contour and the happiness of its themes were admirably illustrated. The Quartet was not so successful. Its more complex harmonies found the players sometimes uncertain, as if they had not sufficiently rehearsed the work. All the same, the performance had many points of conspicuous merit. The menuetto and the vigorous finale in particular were well played. There was great applause after each of these numbers, and the artists were several times recalled.

Bach's Sonata No. 2 in E Flat, was delightfully interpreted by Georges Barrère, flute, and Aurelio Giorni, piano. Both artists played with the utmost delicacy and refinement, their sense of light and shade being exquisite. Nothing could have been finer than the Siciliano; it was like some dainty fabric of almost ethereal charm. A demonstration followed the work, the large audience insisting upon repeated recalls. P. J. N.

Paulist Choir, Feb. 13

The annual concert of the Paulist Choir, Father Finn, conductor, was given at Carnegie Hall for the benefit of

Upon a bedrock of typical Viennese lilt—some of its manifestations sounding curiously like the popular favorites of a half-century ago—the composer has erected his structure with an exceedingly skillful use, in the main, of the implements of the modernist. The orchestral "mist" is induced at the opening partly by a suppression of all but very scraps of melody, and partly by ingenious whirrings in the lower strings—a general neutralization of tune and tonality. The one-two-three beat emerges more distinctly, and reminiscent melodies comforting to the most conservative are heard—but not for long. With the *éclaircissement* accomplished, the "variations," as it were, next begin. The Waltz in its piquant, its flamboyant, its lugubrious, languorous and *macabre* phases, is pursued as if with a passion for research. An increasingly dissonant and rhythmically tortured close evokes visions of ruin. In many ways a typical post-war work, the score was read by the conductor with impressive contrasts, if not the greatest effect of unity.

Of the other works, the Bizet Suite was played with great clarity and precision; and the Franck Symphony, given a rather Wagnerian tinge, was most impressive in its Allegretto movement.

R. M. K.

Morini and New Leginska Work

New York Symphony, Albert Coates, conductor; Erika Morini, violinist, soloist; Ethel Leginska, pianist, assisting artist; Aeolian Hall, Feb. 12, afternoon. The program:

Overture, "Leonore," No. 3.....Beethoven
Symphonic poem, "Beyond the Fields We Know".....Leginska
(After Dunsany.)
Piano obbligato, Ethel Leginska.
(First performance.)

Concerto in E major for violin, with orchestra.....Vieuxtemps
.....Erika Morini.
Symphonic suite, "Antar".....Rimsky-Korsakoff

Albert Coates and the New York Symphony established their high-water mark at the outset of their Sunday afternoon concert at Aeolian Hall by giving a superb performance of Beethoven's third "Lenore" Overture, a performance imbued with imposing dramatic significance. There was no anti-climax in the work of the musicians as the program proceeded, but there was in the value of the music played.

A first performance was given of Ethel Leginska's symphonic poem, "Beyond the Fields We Know," based on Lord Dunsany's prose poem of that name. Designed in three parts, bearing the subtitles "Idle Days on the Yann," "A Shop in Go-by Street" and "The Avenger of Perdonaris," in the last of which the glittering ivory palace of Singanee, where dances the fair Queen Saranova, is pictured, purports to conjure up the Land of Dreams. But normally healthy people would lie awake rather than risk a second experience with such dreams as this Land of Dreams is made of.

The composer shows a certain skill in craftsmanship and the ability to obtain

the choir school on the evening of Feb. 13, before an audience which included Archbishop Hayes and other church dignitaries. Players from the New York Philharmonic assisted in a program which Father Finn wisely curtailed. The a cappella numbers best exhibited the virtuosity of the singers. Ecclesiastical and secular music by Palestrina, Victoria, Gretchaninoff, Thomas and Foote was on the list. Place of honor was accorded to "La Nuit," by Saint-Saëns, for the boys' choir, with orchestral accompaniment. The soloists included three boys of the choir, Jack Huber, Edward Slattery and Eugene Guilfoyle. The greatest personal success of the evening fell to John Finnegan, tenor soloist of St. Patrick's Cathedral. He had to give a triple encore, and after his final extra, "Molly Brannigan," the audience was still loth to let him go. Overton Moyle, bass, was also heard in solos.

Surely it was a group of English boy choristers, not merely English boys, of whom the great Gregory said, "Non Angli sed angeli." The sweetness which is the inalienable quality of a boy choir's tone is enhanced in Father Finn's chorus, by exquisite technical finish. His singers leave little to be desired except greater clarity of diction. It is curious that their ensemble seems to be animated by a real enthusiasm for the text of their numbers, in spite of their veiled enunciation. D. J. T.

the orchestral coloring at which she has evidently aimed, but the material is thematically fragmentary and discordantly bizarre in what has now become a rather commonplace manner with composers of ultra-modern tendencies, and it bears a strong family resemblance in general to the works of other composers of that ilk. Nor is the avowed program very successfully suggested. After all, the delightful fantasy of Lord Dunsany's imagination deserved a better musical fate than to be wedded to a riot of ear-torturing dissonance. The modest part for the piano, which is treated merely as one of the orchestral instruments, was played by the composer. At the end there was applause enough in a few quarters of the auditorium to bring her out for two recalls, led by the chivalrous Mr. Coates.

Erika Morini, as assisting soloist, chose the Vieuxtemps Concerto in E as her contribution to the program. It is music of external significance only but admirably adapted for the display of this young violinist's skill. Needless to say, she revelled in its pyrotechnical opportunities and played the music with such intense vitality and temperamental abandon as to fire the audience to make a clamorous demand for an extra number. The enthusiasm had to break itself on the "no-encore" rock, however.

The closing number was Rimsky-Korsakoff's symphonic suite, "Antar," which received a beautifully balanced performance, in the course of which Mr. Barrère glorified the opportunities assigned the flute, but the music scarcely seemed worth the pains bestowed upon it.

H. J.

A Mengelberg Sabbath

Mr. Mengelberg laid a spell upon a crowded Carnegie Hall last Sunday afternoon. The little Dutch master was supremely eloquent and the mighty Philharmonic instrument that he played upon was finely responsive. The scene was magnificent. Beethoven's "Pastoral" was at once poetic, strong, luminous, rugged, tender. The matchless Andante was a jewel of warmest color, and what a savor of rich black earth was in the peasants' caperings! Few things could have been more finely poised, more radiant or sweet to hear than this Sixth Symphony in the Mengelberg version. Grandly glorious was the succeeding "Siegfried's Funeral Music," with its climax like the bursting of a Titan bow, and the brooding of drums and horns in the far picture. As finale came the conductor's famous reading of "Les Préludes," played with matchless verve and precision, the coda blindingly brilliant. A vast audience recalled the leader time after time. A memorable matinée.

B. R.

People's Opera Company Presents Double Bill

An interesting experiment was the performance of "Cavalleria Rusticana" and "Pagliacci" given by the People's Opera Company at the Longacre Theater on Sunday evening, Feb. 12. The proceeds were to go to the orphans of the City of Catanzaro, Calabria, Italy. The principals were, for the most part, selected from various studios in the city, and were generally good, even though the acting was in many instances amateurish. Notable among the principals was the work of Irene Welsh, who essayed the rôle of *Nedda*. She disclosed a voice of considerable natural beauty which she used with skill and she acted with charm and vivacity. Mr. Garavelli, as *Tonio*, was also excellent, as was Mr. Bocca-Fusco as *Canio* and Mr. Baldi as *Silvio*. Fausto Cavallini, as *Turridi* in "Cavalleria Rusticana," Lina Boeris as *Santuzza* and Dorothy Boecker as *Lucia* were wholly adequate and their efforts were much applauded by the audience. The performances were under the direction of John Ingram and the orchestra was composed of members of the Symphonic Ensemble of New York, Inc. This was the first of a series of performances.

D. C.

Huberman and Miss Dux to Co-operate

A joint recital is to be given by Bronislaw Huberman, violinist, and Claire Dux, soprano of the Chicago Opera Association, for a University of Michigan audience at Ann Arbor on March 14. Besides solo groups, the artists will co-operate in a Mozart aria with violin obbligato and in Schubert's "Ave Maria." Miss Dux is to give a song recital at Concord, N. H., on Feb. 23, when her program will include Old English songs arranged by H. Lane Wilson.

NEW YORK GREETS THE CHAUVE-SOURIS

Famous Bat Theater Company Brings Russian Songs to Broadway

So much of what London and Paris thought of the Chauve-Souris entertainers has already appeared that it is scarcely necessary to make their advent in New York the occasion for a further extended appraisal. On the whole, Nikita Balieff and his Russian company have repeated on Broadway their triumphs in the French and English capitals. Notwithstanding this, a little of the praise that preceded them across the Atlantic seems to be extravagant in the light of their New York program, although many items in their répertoire are quite up to expectations aroused. The growth of the company from a group of Moscow artists who first assembled for their own entertainment was described by D. C. Parker, the British critic, in a recent article written for MUSICAL AMERICA. Mr. Parker also detailed several of the main features of the répertoire.

There is little of purely musical interest in the program presented at the Forty-ninth Street Theater. Some of the numbers have a folk-tune basis, and there are a series of Gipsy songs, primitive, rhythmic, and bearing a striking resemblance to Negro utterances, and often to the chantings of South Sea islanders. An unusual group the company makes in the scenically suggested atmosphere of a famous Moscow café, where, Mr. Balieff vouchsafes the information, the Gipsies were wont to assemble and "sink sad sonks." Mr. Balieff personally conducts his audience through the vagaries of the entertainment, and he makes much of his limited English—and makes it consciously. There are moments when he out-Hitchcocks Raymond Hitchcock himself in drawing upon the audience. He is at his best when introducing his "famous Russian quartet." Two great theaters—one in Petrograd, one in Moscow—quarreled about these singers, he explains: the Petrograd theater wanted them to sing in Moscow.

Such features as the Parade of Wooden Soldiers, the Sudden Death of a Horse, Katinka, and the Chorus of the Zaitzeff Brothers, the last rich in humor of the Continental brand, with M. Waugh as an exceedingly comic figure, furnish rare entertainment. There is also a familiar burlesque on Italian opera, excellently done. The stage settings are simple but none the less effective. Soudeikine and Remisoff have shared the scenic work and present several characteristic achievements. New York has taken its Soudeikine less restrained, but the opportunity of seeing further work from both artists was as welcome as the Chauve-Souris entertainers themselves. For a Tartar dance, done by M. Kotchevsky, there is a capital décor, but the program does not fix the blame. No doubt the responsible party is Remisoff—or Soudeikine.

P. C. R.

Arrington Helm, Negro Baritone, Appears in New York Recital

Arrington Helm, a young Negro baritone, gave a recital at Rush Memorial Church, New York, recently. Mr. Helm is one of the most promising of the new Negro artists to appear, and his program which comprised numbers by Haydn, Schumann, Lieurance, Massenet, Dett, Burleigh and others, was given in finely balanced style and cultivated voice. Lorenzo F. Dyer supported him at the piano. G. E. Kerr, violinist, with Constance Kerr as accompanist, were the assisting artists.

CLEVELAND G. ALLEN.

Kreisler Plays Dawes Melody in Washington

WASHINGTON, D. C., Feb. 14.—Fritz Kreisler, violinist, was presented in recital by Mrs. Wilson-Green, on Feb. 5. Among the featured numbers was a melody by Gen. Charles G. Dawes, director of the budget here. Works of Beethoven and Kreisler also figured on the list. Carl Lamson gave excellent support.

W. H.

Elly Ney's program for her recital in Houston, Tex., on March 3 will include Schubert's "Wanderer" Fantasie, Beethoven's "Appassionata" Sonata and Andante Favori, and a group of Chopin compositions.

STOKOWSKI SOLOIST WITH HIS SYMPHONY

Plays in His Orchestrations of Two Works—Chaliapine Gives Recital

PHILADELPHIA, Feb. 14.—Leopold Stokowski was both conductor and soloist at the pair of Philadelphia Orchestra concerts on Friday and Saturday. His orchestration of the Bach Passacaglia in C Minor, and the Handel Concerto Grosso No. 1, for strings, oboes, flutes, bassoons and clavicembalo, was played. Mr. Stokowski playing the part written for the last-named instrument and conducting the orchestra simultaneously.

The clavicembalo, which Mr. Stokowski played with nicey of touch and a technique which revealed his potentialities as a piano virtuoso, lent a quaint, old-worldly tang to the delightful melodies of Handel, and charmed virtually everybody except the irreverent auditor who said it seemed a cross between the harp and the dishpan. As a matter of fact the tone seemed to vary between the banjo and a mandolin. Certainly it was delicious music, in conjunction with the lightly scored strings and woodwinds.

The Bach work had unusual accents in the transcription for orchestra which skilfully obviated with its variety of tone coloring, the monotony of the passacaglia form, without eliminating the rich organlike quality of the music. The program was devoted to the classics, the other number being Beethoven's Fifth Symphony, superbly played.

Feodor Chaliapine was heard by a crowded house in the Academy of Music in his only local recital. He had been heard previously in "Boris" and in his solo interpretations, including many

most interesting Slav folk and art songs, he repeated his commanding operatic success.

"Don Carlos" was the week's opera. This early Verdi work, seldom heard by Philadelphians, brought forward Crimi in the title rôle, Matzenauer in fine voice as *Princess Epoli*, Didur as the *King*, and Rosa Ponselle, De Luca, and Marie Sundelius in the other rôles. It was a fine dramatic performance, and the production was attractive from the spectacular standpoint.

Two young Philadelphians were soloists at last Sunday night's concert of the Philharmonic Society, one of the purposes of which is to give a showing to talented players who meet professional tests. There was nothing amateur in the performance of either Max Seenofsky, violin, or Marcus Britzstein, piano, both of whom were winners of the Philharmonic's gold medals last year. Their technical equipment was more than adequate to the works they performed, respectively a Mozart Concerto for violin and Saint-Saëns' Concerto for piano. Their growth will be along the line of interpretation and surety of virtuoso qualities.

The orchestra, composed of eighty members of the Philadelphia Orchestra, gave, under Mr. Pasternack's supple and subtle conducting, the "Euryanthe" Overture, Strauss's "Artist's Life" Waltzes, entr'acte music from "Carmen" and the "Flying Dutchman" Overture.

Willem Willeke, remembered affectionately as the cellist of the Kneisel Quartet, was the soloist at the winter concert of the Treble Clef, playing with his customary ease and grace. The women who compose the club gave a number of part-songs and choruses with balance of tone and sympathetic feeling.

W. R. M.

Mount Pleasant Hears Marie Briel

MOUNT PLEASANT, IOWA, Feb. 13.—A recital was recently given by Marie Briel, the newly-elected piano instructor of Iowa Wesleyan College. The program included Beethoven's Sonata Op. 53, Pastoral and Variations by Mozart, Chopin's "Revolutionary" Study, and MacDowell's "Water-Lily," and the interpretation of these works was marked by refinement and power. Miss Briel's playing was notable for artistic ability and ready technique.

George Roberts Aids Miss Macbeth in Logansport Recital

LOGANSPORT, IND., Feb. 11.—Florence Macbeth, soprano, had the assistance of George Roberts, pianist, in the recital which she gave here on Feb. 8. Her coloratura work gave pleasure in the "Norwegian Echo Song" of Thrane, the Polonaise from "Mignon" and other numbers; but there was also a charm in her legato singing which led to the demanding and giving of "Annie Laurie," "Comin' through the Rye" and other old favorites as extras. Mr. Roberts, too, lengthened his solo group with an extra, the "Juba Dance" of Dett. He accompanied the singer ably.

Series of Chamber Music Concerts Planned in St. Louis

ST. LOUIS, Feb. 12.—For the advancement of Chamber Music in this city, Mrs. Oscar Johnson has announced a series of six concerts in her home in Portland Place by a string quartet composed of four prominent local instrumentalists. The first concert will take place shortly. The quartet will include Michel Gusikoff, first violin; Max Gottschalk, second violin; Carl Tholl, viola, and H. Max Steinthal, cello. Much is expected of the new organization.

H. W. C.

Waterloo Organizing New Orchestra

WATERLOO, IOWA, Feb. 11.—A Y. M. C. A. orchestra is being organized under the direction of R. Claire Heald, and plans are being made to spend one or two evenings a week in the study of the best music. Several men have filed applications for the post of leader of the orchestra. All instruction cost will be cared for by the Y. M. C. A. B. C.

Elena Gerhardt Shares in Schubert Celebration at Newark

NEWARK, N. J., Feb. 13.—Elena Gerhardt, soprano, appeared in a song recital of Schubert compositions at the exercises commemorative of the anniver-

ing "America Triumphant," from Dunn's "Pilgrim" Suite, Wolstenholme's "The Bells," Stoughton's "By the Pool of Pirene," Jensen's "Bridal Song," Johnston's "Evensong," and Crawford's Toccata in F. Ardelle Shaw, violinist, gave several solos. Miss Foster has received a letter from the League of American Penwomen, expressing appreciation at the establishment of this series of recitals.

PROGRAM ANNOUNCED FOR OHIO APRIL EISTEDDFOD

Contests Will be Restricted to Pupils of High Schools—Dr. Protheroe to be Adjudicator in Music

LIMA, OHIO, Feb. 13.—The program is announced for the second annual High School Eisteddfod, to be held on April 28, in Findlay, Ohio, under the auspices of the West Central Ohio Interscholastic Music Competition Association. Dr. Daniel Protheroe of Chicago will be the official adjudicator of music, and C. A. L. Purmer of Van Wert, Ohio, will be the conductor for the day. Officers of the 1922 organization are: James H. Jones of Van Wert, president; Thomas Roberts of Findlay, secretary, and Mark Evans of Lima, Haydn Morgan of Bellefontaine, and J. A. Breese of Delphos, directors. All are supervisors of music in the high and public schools of the cities named.

The program comprises: Mixed Chorus, Fanning's "The Miller's Wooing"; Boys' Glee Club, Ames' "Sailor's Home Song"; Girls' Glee Club, Adams-Wilson's "When the Roses Bloom Again"; mixed quartet, Stevenson's "See Our Oars With Feathers Spray"; soprano and contralto duet, Offenbach's "O Lovely Night"; tenor and bass duet, Williams' "Larboard Watch"; soprano solo, Clarke's "A Bowl of Roses"; contralto solo, Protheroe's "Tears and Smiles"; boys' solo, Souci's "When Song Is Sweet."

High School pupils only may enter as contestants or accompanists, and there can be but one entry on each number from any school. The place of each school in any competition will be decided by lot. A special trophy will be awarded the school winning the highest number of points.

Phoebe Crosby Sings in Gainesville, Ga.

GAINESVILLE, GA., Feb. 13.—Phoebe Crosby, soprano, appeared in a song recital at the Brenau Auditorium, on Feb. 7. The artist was cordially received in her first appearance locally, and sang several numbers in a pure lyric soprano voice of dramatic quality. L. K. S.

Pilzer Plays at Williams College

WILLIAMSTOWN, MASS., Feb. 11.—An audience of Williams College students heard Maximilian Pilzer, violinist, in recital recently with Francis Moore at the piano. The artistry of both players was well displayed in the César Franck Sonata. Technical show-numbers, for Mr. Pilzer included the "Faust" Fantasie of Wieniawski and the "Ronde des Lutins" of Bazzini.

Ned Hart Aids Miss Bensel in South

DANVILLE, VA., Feb. 11.—With the assistance of Ned Hart, pianist and accompanist, a recital was given here recently by Caryl Bensel, soprano, in the course of her Southern tour. Miss Bensel met with hearty appreciation from her audience for her program of classic arias; French, German and English songs and modern American numbers by Foster, Barnett, Eugen Putnam and Kramer. Mr. Hart was also with Miss Bensel in the concert in which she appeared at Elon College, N. C., two days before coming here. Roderick White, violinist, divided this program with the singer.

West Virginia University Philharmonic Marks Anniversary

MORGANTOWN, W. VA., Feb. 11.—The last concert of the Philharmonic Orchestra of West Virginia University, Max Donner, conductor, marked its third anniversary. Angeline M. Donner, soprano, and Donald Dusenberry, violinist, were the soloists, Mrs. Donner singing a Romanze from Verdi's "Forza del Destino" and Mr. Dusenberry choosing the Svendsen Romance, Op. 26. The orchestra opened its program with the "Marriage of Figaro" Overture by Mozart, following an address by Dr. Charles E. Bishop, and later played the Haydn Symphony No. 2, excerpts from Rossini's

"Stabat Mater," and the March from "Aida," as well as number by Hadley, Martin and Donner, under Mr. Donner's capable bâton. The composition by Mr. Donner, who is head of the violin department, was a setting for the new University song, "Mother o' Mountaineers," of verses by Dr. P. I. Reed.

KANSAS CITY CELEBRATES ITS SECOND MUSIC WEEK

"Home Day" and "School Day" Featured in Program Which Brings in Many City Societies

KANSAS CITY, Feb. 11.—The second annual Music Week was observed in Kansas City from Jan. 29 to Feb. 1. It was heralded in a proclamation by the Mayor, calling upon the people of the city to assist in the movement.

Three of the leading musical organizations—the Choral, Mozart and MacDowell Music Study Clubs—joined in sponsoring the movement. Through their representatives working on a committee, the interest of civic clubs, industrial plants, school organizations and churches was secured. Programs were given at the noonday luncheon of the Rotary, Kiwanis, Co-operative, Optimist, and Cosmopolitan Clubs and the Forum of the Chamber of Commerce. Other programs were given at several of the industrial plants.

Concerts were given during the week by Arthur Middleton, Mozart Club, MacDowell Music Study Club, and Kansas City University. There was a closing concert by the three clubs sponsoring the week, assisted by the High School Orchestra and Edith M. Rhetts, lecturer for the Kansas City Symphony Association. Mr. Middleton's concert was one of the regular Chamber of Commerce series.

Two other features of the week were "Home Day" and "School Day." For Home Day family groups were urged to engage in singing and playing good music together. On School Day the members of the various musical clubs went by twos and threes into all the elementary schools and heard regular class room work.

On the Sunday beginning Music Week the MacDowell Music Study Club visited the hospitals to sing for the patients.

NEGRO THEMES IN MUSIC

Missoula Hears Bateman Compositions—Chamber Trio's Concert

MISSOULA, MONT., Feb. 11.—W. G. Bateman, pianist, and Mrs. Alice Mills, reader, both of the State University, appeared in a joint program on Jan. 31 at the High School Auditorium. Dr. Bateman's numbers, all compositions of his own, were enthusiastically welcomed. The feature of the program consisted of three musical impressions of Vachel Lindsay's "The Congo." The first impression depicted the African in the jungles; the second portrayed the African in America, where he vents his love of play and rhythm, and the third impression depicted the Negro's faith in a heaven, in which he rises to a religious ecstasy. Mrs. Mills read expressively Galsworthy's "The Skin Game."

The first appearance of the Montana Chamber Music Trio this season was made on Jan. 30, in the Parish House of the Church of the Holy Spirit. Trios by Schutt, Arensky, Mendelssohn, Tchaikovsky and Glazounoff constituted the program. Each number was given with a thorough musical understanding and artistic finish. The members are Gustav Fisher, violin; Hans Fisher, cello, and Margaret Fisher, piano.

GRINNELL, IOWA.—The Grinnell College Orchestra, conducted by George L. Pierce, played Beethoven's Second Symphony and the "Freischütz" Overture, in a recent program in Herrick Chapel. The soloist was George Milton Dieterich, cellist, in Leon Boellmann's Variations Symphoniques.

Music and Musicians

Devoted Principally to the Interests of the Pacific Coast

Published by DAVID SHEHEZ CRAIG

1000 N. Spring St., Los Angeles, Calif.

Subscription, domestic \$1.50 per year

Canada 2.00 per year

Advertising rates on request.

632 Lumber Exchange, Seattle, Wash.

MUNICIPAL MUSIC IN SAN FRANCISCO

Civic Program Shares Interest with Those of Symphony and London Quartet

SAN FRANCISCO, Feb. 11.—The concerts organized by the San Francisco Municipality are among the features of the season; and the second program of the kind, on Feb. 5, drew an audience which filled the Exposition Auditorium, notwithstanding that there were important counter attractions at the same hour, in the concerts of the San Francisco Symphony and the London String Quartet.

The municipal programs are organized by the music committee of the Board of Supervisors. The artists contributing to Sunday's concert were May Mukle, cellist, who is in San Francisco, to appear as guest artist with the San Francisco Chamber Music Society; Uda Waldrop, municipal organist, and Charles Bulotti, local tenor. Miss Mukle was heard in Saint-Saëns' "The Swan," with organ accompaniment, and Bruch's "Kol Nidrei," with piano accompaniment. Mr. Waldrop's organ solos included De Koven's "Legend of the Chimes"; his own transcription of Kreisler's "Liebeslied," an adaptation of Rubinstein's "Kamennoi Ostrow," and numbers by Lemmens and Adams. Mr. Bulotti sang an aria from "Tosca," Schubert's "Ave Maria," Massenet's "Elegie" with 'cello obbligato by Miss Mukle, and several other numbers.

The London String Quartet, heard on Sunday for the second time this season, after a visit to Hawaii, played the Beethoven Quartet in E Minor, Debussy's Quartet in G Minor, and "The Pixy Ring," composed by H. Waldo Warner, the viola-player of the organization. In this program the artists again demonstrated their artistic insight and the beauty of their ensemble playing. The encore for "The Pixy Ring" was Joseph Speaight's "Lonely Shepherd." The concert was under the Jessica Colbert management.

REDLANDS CLUBS ACTIVE

Assist Campaign to Collect Phonograph Records for Rural Schools

REDLANDS, CAL., Feb. 11.—The Music Teachers' Association, together with the Spinet Club, is sponsoring the campaign inaugurated by the California Federation of Music Clubs for the collection of 15,000 phonograph records for use in the rural schools of the State. Redlands expects to be the first city to send in the full apportionment of records.

The Spinet Club presented in its first concert of the season recently Mrs. A. Haven Smith, soprano; Mrs. Stillman Dexter, contralto; Karolyn King, pianist, and Roy Kendall, tenor. Annette Cartlidge furnished splendid accompaniments for the singers.

The Music Teachers' Association, at a meeting on Jan. 30, adopted resolutions concerning musical criticism in the local press.

In the annual production of the Community Players, Lucile Crews, composer and singer, took a leading rôle in Booth Tarkington's "Clarence." The musical program was furnished by an orchestra under the leadership of Mr. Hawkins.

Carolyn A. Alchin to Teach at University of California Again

LOS ANGELES, CAL., Feb. 18.—Carolyn A. Alchin will teach at the University of California, Berkeley, again. Her classes have been so large that she will have an assistant this year. Students will attend from all over the country.

Canadian Crowds See "Beggar's Opera"

PORLAND, ORE., Feb. 11.—Oliver O. Young, manager of the Elwyn Concert Bureau, has returned from a tour of Canada with "The Beggar's Opera." Mr. Young went as far east as Winnipeg, and reports that liberal patronage was given to the production everywhere on the tour.

Helen Stanley Visits Palo Alto

PALO ALTO, CAL., Feb. 11.—Helen Stanley, soprano, gave the third concert for the Peninsula Musical Association at Stanford University, and charmed a capacity audience. The program included "The Prayer" by Rachmaninoff, "Slum-

The San Francisco Symphony program was, a repetition of that of the previous Friday, and both were given at the Columbia Theater. Gustav Mahler's Symphony No. 1 was the feature. It was played here last year, and its second performance by Alfred Hertz and his orchestra was a testimonial to its musical worth. Saint-Saëns' "Deluge" Prelude was played in memory of the composer. The third number on the program was Richard Strauss' Serenade for Wind Instrument, Opus 7, beautifully played.

A children's concert was given at the Exposition Auditorium on Thursday by the Symphony, under the baton of Alfred Hertz. Ten thousand school children, it is estimated, were present. Attendance at the concert was entirely voluntary, notwithstanding that the event was sponsored by the school department of the city. The admission for each school pupil was twenty-five cents, and the child was excused from attendance at school if he desired to go to the concert, but was under no obligation to go. Paul Althouse was the soloist. The orchestral program included Mendelssohn's "Midsummer Night's Dream" music. Characteristic Dances from Tchaikovsky's "Nutcracker" Suite, and Thomas' "Mignon" Overture. Mr. Althouse sang the Prize Song from "The Mastersingers" and "La Donna e Mobile," from "Rigoletto. The concerts are under the direction of Jessica Colbert and Herbert Salinger.

The San Carlo Grand Opera Co. closed a remarkably successful two weeks' engagement at the Century Theater here on Saturday evening with an excellent presentation of "Aida." That the attendance was so notably large throughout the two weeks is an indication not only of the high standard of the Gallo organization's performances, but of the popularity of grand opera in San Francisco, for the season marked the sixth week of opera in this city in as many months, with the promise of two weeks more when the Chicago Opera Association opens here on March 27.

MARIE HICKS HEALY.

ber Song" by Gretchaninoff, "La Procession" by Franck; numbers by Zandonai, Parker, Emmanuel, Donaudy, Faure, Georges, Poldowski, Fevrier, Hadley, Edwards, Haile, and others, and an arrangement by Percy Grainger of "The Sprig of Thyme," a charming British folk-song.

M. M. F.

Miss Ringo Sings in California

SAN GABRIEL, CAL., Feb. 11.—During her stay here, Marguerite Ringo, soprano, has been making appearances in nearby cities. She was successful as soloist at the Hollywood Community Sing last month and as a consequence has been engaged for a recital on Feb. 15 by the Hollywood Women's Club. On March 2 she is to sing with the Orpheus Club of Los Angeles, at the Philharmonic Auditorium. She made her début with this organization eight years ago this month. She will leave here at the end of March and will sing at the Lindsborg, Kan., festival during Easter week. A joint recital with Riccardo Stracciari, baritone, has been booked for her for May 1 in Cumberland, Md.

Schumann Heink in Missoula

MISSOULA, MONT., Feb. 12.—Ernestine Schumann Heink received an ovation from a capacity house on Feb. 6 at the High School Auditorium. She was in excellent voice and sang with her accustomed artistry. Arthur Loesser, her accompanist, also demonstrated his musicianship in groups of solos.

E. E. S.

Greeley Philharmonic Orchestra Gives Concert

GREELEY, COLO., Feb. 11.—The second of a series of concerts by the Philharmonic Orchestra, was given on Feb. 5 before a large audience. Olga Sputh, soprano, and Eugene Shaw Carter, violinist, were the soloists.

Choral Society Formed in Ottumwa

OTTUMWA, IOWA, Feb. 14.—A choral society has been organized in Ottumwa, with O. J. Jerde as conductor, and Mrs. Frank P. Hofmann as accompanist. Plans are on foot for a program to be given in the spring, with outside artists as soloists. The Musical Club made the initial movement for the formation of the new society, and met with a prompt response. While the club is deeply interested in the activities of the society, the two organizations are in no way connected.

DALLAS CLUB PRESENTS SEPTET OF COMPOSERS

Texans Play Own Works at Concert—Federated Clubs Appoint Committees

DALLAS, TEX., Feb. 12.—Seven Dallas composers—Reuben Davies, David Guion, Edward Potges, Julius Albert Jahn, Viola Beck, Mrs. J. B. Rucker and Harold Hart Todd—were presented in their own works by the Reuben Davies Club at the Adolphus Hotel on Feb. 4. Mrs. T. J. Barfield is president of the Club.

At the regular monthly meeting of the Dallas Federation of Music Clubs, Mrs. O. L. McNight announced the following committees: For community music, Mrs. W. J. Harris, chairman, Mrs. Temple Morrow and Annie T. Smith; education committee, Ada Emily Sandel, chairman, Mrs. Walter Crown and Mrs. H. C. Jarell; program committee, Elizabeth Frierson Crawford, chairman, Mrs. Julian M. Wells and another member to be appointed; festival committee, Mrs. Frank H. Blankenship, chairman, Mrs. Roverta Cast Moffett and George P. Brinkley; constitution and by-laws committee, Mrs. W. S. Bramlett, chairman, Mrs. Gordon Husbands and Mrs. Walter Miller; publicity, Mrs. Mamie Folsom Wynne, Mrs. R. H. McDill and D. R. Harris. The Mozart Choral Club was admitted as a member of the Federation and Earle D. Behrends, its president, was elected treasurer of the Federation.

The Schubert Choral Club gave its regular Twilight Concert at the Adolphus Hotel, Feb. 5, assisted by the Dallas Male Chorus. Edith Beilharz, violinist, accompanied by Mrs. D. V. Talliet, Thelma Crank, soprano, with Myrtle McKay at the piano, Evan H. Evans, baritone, with Viola Beck at the piano, and Paul Van Katwijk, pianist and conductor of the Dallas forces, were soloists. Julius Albert Jahn conducts the Schubert Choral Club.

C. E. B.

RUSSIANS IN SAN DIEGO

Opera Company Gives Three Works—Pavlova Appears

SAN DIEGO, CAL., Feb. 12.—The Russian Opera Company appeared here in three performances recently, giving "Boris Godounoff," "Czar's Bride" and "Eugen Onegin." A large number of San Diegans took advantage of the opportunity to hear Russian music, and applauded the works which were well given. Special praise is due to Michael Fiveisky and Eugene Furst for their fine performances.

Anna Pavlova appeared before large audiences in two programs at the Spreckles Theater. Her numbers were "Amaryllis," "Magic Flute," "Fairy Doll" and a series of charming diversions.

Manuel Mora, Spanish tenor, gave a recital under the auspices of the Civic Auditorium Association, on Feb. 5 at the Balboa Park Auditorium. Mr. Mora, who is spending the winter in California, gave operatic arias and song groups, his singing of old Spanish airs being especially popular.

W. F. R.

Clara Clemens Resting in Colorado

COLORADO SPRINGS, Feb. 13.—Clara Clemens, mezzo-soprano, is resting at Colorado Springs, following a recent attack of influenza. Mme. Clemens has been obliged to cancel her concert engagements for the present, although she will return to the concert platform in the early spring.

Greeley Welcomes Barbara Maurel

GREELEY, COLO., Feb. 11.—Barbara Maurel, mezzo-soprano, gave a recital in the College Auditorium recently, this being the fifth event of the Artist Series. Miss Maurel, who sang with charm, was greeted warmly by a large audience.

Josef Lhevinne will be in the Middle West from Feb. 21 to 27, and is scheduled for recitals at Quincy, Ill.; Cedar Rapids, Iowa; Sioux Falls, S. D., and Milwaukee and Green Bay, Wis.

LOS ANGELES FORCES IN TRIBUTE TO SAINT-SAËNS

Entire Symphony Program from His Music—Novelties Presented by Russian Opera Company

LOS ANGELES, CAL., Feb. 13.—As a memorial to the late Camille Saint-Saëns, a program chosen entirely from his works was given by the Los Angeles Philharmonic, under the conductorship of Walter Henry Rothwell, on Feb. 12. The program comprised the Ballet Music from "Henry VIII"; the Bacchanale from "Samson et Dalila," and the Prelude to "The Deluge," in which Sylvain Noack, concert master, played the incidental solo. Viola Ellis, contralto, was the assisting artist, singing the arias "Amour Viens Aider" and "Mon Coeur s'Ouvre à ta Voix" from "Samson," in a rich and exceptional voice, with great success. The reception of the young artist amounted to a genuine ovation, five encores being demanded.

The Russian Opera Company recently appeared at the Mason Opera House in a repertoire that included works hitherto unheard here. The principal artists numbered several excellent voices, and the staging and orchestra, which were good, made up for some lack of splendor in investiture.

Victor Herbert, the composer, recently fulfilled a series of engagements as "guest" conductor at the Kinema Theater, conducting excerpts from his own works. Large audiences have been the rule.

Grace Wood Jess, soprano, recently gave several successful costume recitals of folk-songs in Los Angeles.

A recital of songs was given by Maude Senton Bollman at the Ebell Club on Feb. 8.

W. F. G.

RUSSIAN MUSIC FEATURED

San Jose Hears Ukrainian Society and Opera Singers—Parlow Recital

SAN JOSE, CAL., Feb. 12.—Russian music was featured appropriately this week, which has been devoted to a drive for a fund for Near East relief. The Ukrainian Society of San Francisco gave a delightful costume recital of folk-music and dancing at the High School. Fifty singers of the society gave examples of Russian choral work with admirable style. The Russian dances and instrumental numbers were equally well received.

The Russian Opera Company on its tour down the Coast visited the Victory Theater for two nights. "Dubrovsky" and "Boris Godounoff" were the productions, but they did not attract the audiences they deserved.

Kathleen Parlow, appearing here under the direction of the Elwyn Concert Bureau, gave a recital on Feb. 3, at the College of the Pacific, in which Glazounoff's violin concerto and Wieniawski's "Airs Russes" were featured. Theodore Flint was an efficient accompanist.

An excellent program indicating the fine music work done in the high schools here was given Feb. 3 in the high school assembly hall. The first and second orchestras, numbering sixty-five members, and a band of forty-two pieces, all conducted by George T. Matthews, gave admirable numbers, and the glee clubs sang, led by Cleo Parmelee. Dorothy Dukes, a cellist from Berkeley, accompanied by Helen Saylor, was assisting artist.

M. M. F.

Godowsky on His Way to the Coast

Leopold Godowsky will appear in recital at Chicago on Feb. 19, on his way to the Coast, where he is to give a series of concerts this spring. Mr. Godowsky's program will include a Schumann Fantasy, a Brahms Rhapsody, a group of Chopin Preludes, and shorter pieces by Ravel, Debussy, Liadoff, Scriabine and Henselt-Godowsky. The concluding number will be his own famous elaboration of Strauss' "Künstlerleben."

Schumann Heink Acclaimed in Billings, Mont.

BILLINGS, MONT., Feb. 11.—Ernestine Schumann Heink sang to a capacity audience here recently, and was welcomed with that enthusiastic applause which invariably marks her recitals. "Ah, Rendimi," "The Erl-King," a Bolero by Ardit, LaForge's "Flanders Requiem" and Lieurance's "Indian Love Song" were included in her program, and many encores had to be given. The recital was under the Eklund-Rauh management.

"CREATION" IN PITTSFIELD

Berkshire Community Chorus Presents Haydn's Oratorio in Midwinter Concert

PITTSFIELD, MASS., Feb. 12.—The Berkshire Community Chorus of eighty voices, under Elmer A. Tidmarsh of Glens Falls, gained marked favor at its midwinter concert here on Feb. 7, in Haydn's "Creation." The soloists were Grace Northup, soprano of the Munn Avenue Congregational Church, Newark, N. J.; James Price, tenor, and James Stanley, bass, both of the Church of the Incarnation, New York.

All these artists showed themselves thoroughly schooled in the traditions of oratorio. The chorus, responding with precision to the conductor's baton, acquitted itself admirably. Mr. Tidmarsh, for three years conductor of the Pittsfield organization, is deserving of great praise for bringing the chorus to its present efficiency. A testimonial in appreciation of his work, signed by the members of the chorus, was presented to him after the concert. The orchestra, composed entirely of local musicians, played excellently.

M. E. M.

Paul Parks Sings with Schumann Club in Benefit

For the benefit of the Florence Nightingale Federation, a repetition of the program of its recent New York concert was given by the Schumann Club, Percy Rector Stephens, conductor, at the Brooklyn Academy of Music on the evening of Jan. 23. As soloist with the chorus, Paul Parks, baritone, winner of the Bispham Memorial contest, repeated his New York success.

Helen Thomas in New York Program

At a concert given at the Hotel Majestic on Jan. 15, Helen Thomas, dramatic soprano, sang Geoffrey O'Hara's "I Would Weave a Song for You" and as an encore to it, Vanderpool's "That Night." The same program presented her in songs by Zimbalist, the aria "O Mio Babbino Caro" from "Gianni Schicchi" and a song by Krebs.

Inga Julievna Sings for Schumann Club

At the monthly meeting of the Schumann Club on the evening of Feb. 2, at the studio of Percy Rector Stephens, Inga Julievna, coloratura soprano, gave an informal program. She sang such well-known coloratura selections as the "Traviata" aria and the "Norwegian Echo Song" and was received with great favor.

Rogers Presents English Program

A program representative of songs by English composers of three centuries was given by Francis Rogers, baritone, for the Columbia University Institute of Arts and Sciences recently. Alfred Boyce accompanied Mr. Rogers in settings of poems by English lyrists from Shakespeare and Ben Jonson to Yeats and Bridges. The citation, wherever possible, of the poet's name, gave the program a broader interest than that of the usual song recital.

Bel Canto Society Has Fourth Program

The fourth concert and dance of the Bel Canto Musical Society, Mrs. Charles G. Braxmar, president, and Lazar S. Samoiloff, founder and musical director, took place on the afternoon of Feb. 11, at the Waldorf-Astoria. The program announced Adamo Didur, but as he was suddenly called on by the Metropolitan Opera Company to appear in "Andrea Chenier," his place was taken by Edward Lankow, bass of the Chicago Opera Association. The applause which greeted him was followed by enthusiastic outbursts after each number. He was ably supported by Anne Wolcott at the piano. Max Gegna, cellist, who has just returned from a concert tour, brought musicianship and fluent technique to his numbers. He was accompanied by Lynette Gottlieb, who also played several piano solos. The guests of honor were Jeanne Gordon and Giulio Crimi, both of the Metropolitan Opera Company.

Florence Otis Appearing on Tour

A series of forty concerts is occupying Florence Otis, a soprano from Claude Warford's studio, from Feb. 1 to April 1. The tour includes appearances in Quebec; Troy, N. Y.; Detroit; Toledo, Ohio, and other western cities. Associated with Miss Otis as assisting artists are Pauline Watson, violinist, and Marion Tilden, pianist.

CAMDEN HEARS CHOIRS

Broadway Society in "Stabat Mater"—Community Club Sings

CAMDEN, N. J., Feb. 11.—An admirable performance of Rossini's "Stabat Mater" was given by the Broadway Choral Society on Feb. 4 before a large audience. The soloists were Blanche Kluth, soprano; Anna G. Davis, contralto; Bernard Poland, tenor, and Frank M. Conly, bass. The society is under the direction of Mr. Conly. Myrtle Eaver was accompanist.

The Community Musical Club of Collingswood gave its first concert in the Y. M. C. A. Auditorium here on Jan. 30. The progressive spirit shown by this Collingswood society is admirable, and this concert was a great success. Louise Sterrett Hazel, soprano, and Roland I. Hart, cellist, were the soloists. The director of the large chorus is Ethel McKinley, and the conductor of the orchestra is Austin Miles, Jr. The president of the society is Dr. E. M. Coffee. The audience joined in community singing.

A recital was given in the Y. M. C. A. Auditorium by Laura Flinn, pianist, assisted by Esther Bancroft, soprano, and Joseph Clarke, accompanist. A. D. P.

FORT WAYNE HAILS CHOIR

St. Olaf Forces Give Concert There on Last Lap of Tour

FORT WAYNE, IND., Feb. 10.—A capacity audience greeted St. Olaf's Lutheran Choir at the Palace Theater, Feb. 1, and apparently adjudged the body of singers one of the best organizations that has yet visited here. The high quality of the choir's work and the fine conducting of F. Melius Christiansen made the occasion memorable.

One of the featured numbers of the program was Professor Christiansen's own "Christmas Song." The first group was devoted to works of George Schumann and a motet by Schreck. Chorals and hymns of the Lutheran service made up the second group, and works of Gretchaninoff and others completed the list. The program was repeated with equal success the following evening.

J. L. V.

Spross Makes Lecture Début

An auspicious début as a lecturer was made by Charles Gilbert Spross, at Vassar Institute in Poughkeepsie, N. Y., on Jan. 24, when he talked on "Interpretations of Wagner." On the following day, Mr. Spross appeared as pianist in joint recital with J. Horace Smithey, baritone, at Ridgewood, N. J., and in recital with Roszi Varady, Hungarian cellist, at the Hungarian Embassy in Washington, D. C., on Jan. 26. Miss Varady and Mr. Spross were again associated in a Washington concert on Jan. 17, when Helena Marsh, contralto, joined them, at the National Theater. Sunday brought Mr. Spross a change of rôle, and on Jan. 28 he gave a Wagnerian organ recital in Poughkeepsie, N. Y. He was heard in concert at Arlington, N. Y., on Jan. 30; with Mr. Smithey at Central Valley, N. Y., on Jan. 31; in a musical at the White House in Washington on Feb. 2; with Cyrene Van Gordon, mezzo-soprano, and Grazielle Pareto, soprano, both of the Chicago Opera Association, at one of the Biltmore Morning Musicales on Feb. 3; with André Polah, violinist, and Mr. Del Negri, tenor, at a Mozart Society musical on Feb. 4, and as soloist for the Choral Club of Elizabeth, N. J., on Feb. 6.

Griffes Group Goes on Tour

A tour which will occupy them for some weeks and will take them to Great Falls, Mont.; Yakima, Bellingham, Tacoma and Seattle, Wash.; Portland, Eugene and Albany, Ore.; Iowa Falls, Iowa; Chicago; Greensboro, N. C., and Chambersburg, Pa., has been arranged for the members of the Griffes Group. Edna Thomas, mezzo-contralto; Olga Steeb, pianist, and Sascha Jacobinoff, violinist, filled the first engagement of this tour at Great Falls on Jan. 29.

Erika Morini Appears with Utica Choir

UTICA, N. Y., Feb. 11.—Erika Morini, violinist, played attractively before a capacity audience at the Park Theater, under the auspices of the Haydn Male Chorus, on Feb. 7. Emanuel Balaban was the accompanist. The Haydn Male Chorus sang several numbers.

A. E. P.

ERIE WELCOMES CHOIR

St. Olaf Singers and Florence Macbeth Share Applause of Week

ERIE, PA., Feb. 11.—The St. Olaf Chior of sixty-four mixed voices, under the leadership of F. Melius Christiansen, was heard in a remarkably rich program of choral music on Jan. 10. The concert was given under the auspices of the Federated Brotherhood of the city's Lutheran churches in the Erie Arena.

Florence Macbeth, soprano, assisted by George Roberts, pianist, fulfilled a return engagement in a concert given on Feb. 30. The favorable impression created last season when Miss Macbeth appeared as soloist with the New York Philharmonic was confirmed, and both artists were given a royal welcome by a capacity audience. Many encores were given. The group of piano solos played by Mr. Roberts was a feature of the program. The pianist's composition, "Pierrot," was sung by Miss Macbeth, who insisted that he share the applause.

E. M.

ITHACA HEARS CONCERTO

Work by Paul Stoeving Played in Conservatory Program—"Mikado" Performed

ITHACA, N. Y., Feb. 13.—The recent annual mid-week musical programs at the Ithaca Conservatory proved the most successful in the history of the institution. A feature of the first concert, given by the Conservatory Orchestra, under the baton of Paul Stoeving, was the performance of a Concerto by Mr. Stoeving. In this work, scored in one movement for violin and orchestra, the soloist was Frances Ella Yontz, a graduate of the Leipsic Conservatory and winner of the Otakar Sevcik scholarship. The other soloists at this concert were Margaret Gerberich, soprano, and Theresa Ellis, pianist.

The concluding feature of the mid-week program consisted of two excellent performances of Gilbert and Sullivan's opera, "The Mikado." This was presented at the Lyceum Theater by sixty pupils conducted by R. H. Richards, head of the Conservatory's department of public school music. The part of *Nanki-Poo* was taken by Dr. Carl Howe, and that of *Pish-Tush* by George Scutt. Philip Oberg, who appeared as *Poo-Bah*, assumed the rôle at short notice, as it was to have been sung by John Quine. Other parts were assigned as follows: *Yum-Yum*, *Pitti-Sing* and *Peep-Bo*, Margaret Gerberich, Alice Brewer and Eleanor Dodd; *Ko-Ko*, Everett Crawford; the *Mikado*, Harry Gretton, and *Katisha*, Katherine Hessler. There was a chorus of fifty pupils as Japanese school-girls and nobles.

A performance of Louisa Alcott's "Little Women" was given by pupils of the Williams School of Dramatic Art at two performances at the Lyceum Theater under the direction of Thomas J. Kelly, and the pupils of the Ithaca School of Physical Education, gave an exhibition under the direction of Dr. Albert H. Sharpe.

Mayer Secures Erna Rubinstein

Erna Rubinstein, the young violinist, who made her début with the New York Philharmonic Orchestra under Mengelberg on Feb. 3, will be under the management of Daniel Mayer hereafter. Mr. Mayer will present her in recital in Town Hall on the evening of Feb. 19. Assisted by Maurice Eisner at the piano, she will play the Hubay arrangement of Handel's *Larghetto*, the Bruch Concerto in G Minor, the Chopin-Wilhemj *Nocturne* in E Flat, Moskowski's "Guitarre," the Paganini Variations on the G String and the *Ballade* and *Polonaise* of Vieuxtemps. Miss Rubinstein is to fill engagements here until May and will be here during the entire season of 1922-1923.

Muratore's Illness Deprives D'Alvarez of Opera Appearances

Marguerite D'Alvarez, contralto, returned to New York from recitals in the Carolinas and Alabama to rejoin the Chicago Opera Association for its New York season. She was to make three more appearances during the final fortnight, in "Samson et Dalila" and "Carmen," but Lucien Muratore's illness, together with the indispositions of Edward Johnson and others, has made it impossible for Miss D'Alvarez to stage these operas again. "Samson et Dalila" with Muratore and Mme. D'Alvarez was also to have opened the Philadelphia season on Feb. 27.

ARTISTS VISIT WORCESTER

Hulda Lashanska and Yolanda Mérö Give Joint Program—Septet Concert

WORCESTER, MASS., Feb. 11.—Hulda Lashanska, lyric soprano, and Yolanda Mérö gave the fifth concert in the Steinert Course, in Mechanics' Hall on Feb. 7. Mme. Lashanska, despite a cold, sang delightfully, especially in two songs "Adoration" and "Spring Night," composed by Werner Josten, her accompanist. Mme. Mérö's playing was masterful, and the audience was enthusiastic.

The Boston Symphony Septet gave a concert at the Art Museum on Jan. 29, with Carlos E. Pinfield as leader.

C. E. M.

SCHMITZ IN DULUTH

Pianist in Recital and Lecture—Soprano Greeted in Home-Coming Concert

DULUTH, MINN., Feb. 10.—The first local concert appearance of E. Robert Schmitz, pianist, was made in recital at the First M. E. Church on Jan. 17, under the auspices of the Matinée Musicale Club. In a program thoroughly modern in spirit, the artist's surprising technical and interpretive endowments delighted his audience.

Mr. Schmitz gave a most instructive and stimulating talk upon "Modern Music" before the members of the Matinée Musicale Club on Jan. 18. A reception was given in his honor at the Kitehi Gammi Club. Josephine Carey, musician and teacher of this city and a member of the artist's master class, was influential in bringing him to this city.

Alice Sjoselius, soprano, was heard in a home-coming recital at the First M. E. Church on Jan. 16. The artist has lately returned from several years spent in study in Europe, where she was a pupil of Mme. Schoen-René, and made a number of opera, as well as concert appearances. Miss Sjoselius' excellent voice was well displayed in an exacting program in which her work was artistic. She was recalled often by a large audience. The work of Francis Berg Ober at the piano deserves special commendation. Miss Sjoselius also sang at Bimidji, Minn., under the auspices of the Bimidji Study Club, on Jan. 20, with Mrs. Fred G. Bradbury of Duluth at the piano; and on Jan. 23, in Minneapolis at a benefit concert for the Russian Famine Relief Society.

G. S. R.

Two Singers at Aeolian Musicale

Two singers were heard at the last noon-day musicales at Aeolian Hall under the direction of the LaForge-Berumen Studios, in conjunction with the Duo-Art piano. The "Frauenliebe und Leben" cycle of Schumann was presented by Cora Cook, contralto, in the original German. Songs by Fourdrain and Debussy and the "Tosca" aria made up the group presented by Sheffield Child, tenor. Mr. La Forge was the accompanist for both singers. Another feature of the program was Ernesto Berumen's playing of the Saint-Saëns "Twilight Dream" and Marche Militaire, for two pianos, with Rudolph Ganz's Duo-Art records. These musicales, given on the first Friday of the month, are free to the public.

Karle Making Phonograph Records

Theo Karle, tenor, has interrupted his touring schedule to make a new series of records for the Brunswick Phonograph. He has already recorded enough numbers to make up several entirely different recital programs. On his Ohio tour, beginning on Feb. 21, he will use arias by Handel, songs by Gretchaninoff, Holmés, Cimara, Tirindelli, Lehmann and Rachmaninoff and new American numbers by Stickles, Cox, Anne Stratton Miller and Pearl Curran.

Lucy Gates Making Records

A sojourn of a few weeks in New York was begun by Lucy Gates, soprano, a fortnight ago. The soprano is to make some new Columbia records, besides giving her first New York recital at Aeolian Hall on Feb. 28. Within the last five years Miss Gates has sung more than 400 concerts in the United States and Canada.

Huberman to Play at Cooper Union

Bronislav Huberman, violinist, will give a recital at Cooper Union under the auspices of the People's Institute Concerts on the evening of Feb. 19. He will play the Tchaikovsky D Major Concerto and numbers by Beethoven, Wagner, Chopin and Paganini.

**Boston Girl, Promising
Pianist at Ten Years,
Secures a Scholarship**



Helen Chiesa

BOSTON, Feb. 11.—Helen Chiesa, an Italian-American girl, only ten years old, who has shown decided gifts as a pianist, has been given a scholarship in the Mary G. Reed Pianoforte School in Huntington Chambers. Before entering the school Miss Chiesa played with the facility of a more mature artist difficult classical pieces; but her preceptors have started her on simpler compositions with a view of getting her hands in shape. Miss Chiesa, who is the eldest of several children, has shown rare aptitude also in studies other than music. W. J. P.

MUSIC FESTIVAL HELD

McCormack Recital and Choral and School Events in Springfield, Mo.

SPRINGFIELD, Mo., Feb. 13.—The third annual South-West Missouri Music Festival, recently concluded, was so successful that plans are being made by the State Teachers' College, which has organized these celebrations, for a greater event next year.

John McCormack, tenor, opened the three-days' program with a recital in Convention Hall. Lahee's "The Building of the Ship" was sung on the second evening, by the South-West Community Chorus, under the baton of Clayton P. Kinsey, head of the State College Conservatory, and the third evening was devoted to the sixth annual High School musical contest, in which more than 600 pupils took part.

Mr. McCormack was acclaimed on this, his first visit to Springfield, and was obliged to give many encores. Donald McBeath, violinist, and Edwin Schneider, pianist, ably assisted the singer.

The South-West Community Chorus for "The Building of the Ship" was composed of choirs and glee clubs from the college and various high schools. The soloists were Mrs. W. W. James, Doris Gustafson, Robert James, and Lee Adams, all of Springfield. Mrs. Clayton P. Kinsey was at the piano. Mrs. Agnes Dade Cowan and Sidney F. Meyers also assisted to make the performance a success.

In the musical contests, silver loving cups presented to the schools ranking highest in their classes, were won as follows: Mixed chorus, large, Joplin; girls' glee club, Springfield; small orchestra, Houston; large orchestra, Joplin; girls' quartet and double quartet, Springfield; boys' quartet and double quartet, Springfield; boys' glee club, Joplin; mixed quartet, Springfield; memory contest, Willow Springs.

Gold medals were presented to the following individual winners: Memory contest, Hazel Slusser, Willow Springs; boys' vocal solo, John Fulbright, Lebanon; girls' vocal solo, Ruth Dayton, Aurora; violin solo, Bertram Stern, Joplin; piano solo, Susan Wallace, Carthage; accompanist, Susan Wallace, Carthage.

For the first time a Memory Contest was added this year. A medal was given to the high school pupil recognizing the

greatest number of musical compositions played on a reproducing machine, and their composers. Each high school was permitted to select a team of five students to represent the school. The team making the highest score for its school was presented with a silver loving cup.

The judges of the contest were Theresa Finn, director of music in the Soldan High School, St. Louis, and Henry Tovey, dean of the music school of the University of Arkansas.

**SOKOLOFF AND BARRERE
FORCES IN WATERBURY**

Orchestral and Choral Programs Furnished by Visiting and Local Musicians

WATERBURY, CONN., Feb. 13.—The Cleveland Symphony was heard in a concert of the Prentzel Series on Jan. 26, with Nikolai Sokoloff as the conductor and Louis Edlin, violinist, as soloist. There was a very large audience. The program included "Finlandia," by Sibelius; the Prelude to "Lohengrin," and Rimsky-Korsakoff's "Scheherazade" Suite. The B Minor Violin Concerto of Saint-Saëns was played by Mr. Edlin.

At the first of this season's concerts by the Waterbury Choral Club, under the leadership of Isaac B. Clark, in Buckingham Hall on Jan. 23, the assisting organization was the Little Symphony, conducted by George Barrere. The choral program included "King Gorm the Grim," by Horatio Parker; "Laud Ye the Name of the Lord," by Rachmaninoff; four Indian songs by Cadman, arranged for women's voices; the Pilgrims' Chorus from "Tannhäuser" for male voices, and "The Fairies," by Henry Hadley. The work of the club was unusually artistic. Two flute solos were played by Mr. Barrere, in addition to the orchestral numbers. At its May festival the Club will present "The Light of Asia," by Dudley Buck.

A concert by the Waterbury Singers' Club, a chorus of twenty male voices, conducted by G. Loring Borwell of New Haven, was heard here recently. The soloists were Victor Valenti of New Haven and Charles W. Platt of Waterbury, with Mrs. W. P. Ogden as accompanist. Several humorous numbers were given by members of the Alpha Club of New Haven, of which Mr. Burwell is leader.

Rollin P. Clarke, baritone, with Mrs. Tyler P. Clark as accompanist; Howard Tracy, reader, and Dominic Angelo, pianist, were the soloists at a concert given recently by a new orchestra composed of Filomena Angelo, Mrs. Awilda B. Tufts, Rose Martone, Joseph Kerrigan and Herman Goldberg, violinists; Hilman Sonnekalb, viola; Carl Drescher, flute, and Joseph Sedar, cello. One of the numbers was an orchestral composition by the conductor, Dominic Angelo. This was a community concert, under the auspices of the Overlook Section.

A concert was given by Rollin P. Clarke, baritone; Marie Pauby, soprano, and Carl Struth, tenor, with Mrs. Arthur L. Baldwin as accompanist, on the night of Feb. 7, for the benefit of Christ Chapel in the eastern section of the city, and was largely attended.

The choir of the First Congregational Church gave a fine musical service on the afternoon of Jan. 29, Gounod's "Gallia" being a feature of the program. The choir was assisted by Florence Suder, violinist. The new orchestra of the church, under the leadership of Paul Prentzel, is rehearsing "The Seven Last Words," by Mercadante, for the Palm Sunday service.

A series of musical lecture-recitals is being given on the first Thursday of each month by Ellsworth Grumman of Yale University. Recent lectures dealt with the classic and the romantic periods.

K. W. N.

GIVE LOWELL PROGRAMS

Chamber and French Music Featured at Massachusetts Concerts

LOWELL, MASS., Feb. 13.—The Constellation String Quartet of Boston, comprising Walter E. Loud, first violin; Frank L. MacDonald, second violin; Joseph Boetje, viola, and Carl Webster, cello, gave a program illustrating the development of chamber music from the early dance forms down to modern types by Prokofieff on Feb. 7. The program was preceded by a brief analysis of its numbers by Inez Field Damon, director of music at the State Normal School.

A concert of chamber music was given recently in Colonial Hall, under the auspices of the Middlesex Women's Club, by a quartet comprising Josephine Durrell and Jessie Symonds, violins; Anna Golden, viola, and Mildred Ridley, cello, who showed themselves to be excellent instrumentalists.

An evening of French music was given recently by Albert Larrieu, assisted by France Ariel and Armand Duprat, two artists skilled in the presentation of French folk-songs. The first part of the program consisted of Breton songs given in costume, and the second part of songs of Quebec.

The students of the Junior High School of the Bartlett Observation School, connected with the State Normal School, are keenly interested just now in a music memory course. Local music dealers have contributed a considerable sum of money which is to be used to purchase gold pins as awards for those pupils making a perfect score. The course will close on March 15, and a gala music event is planned for the time of the final contest. The course is being directed by Miss Damon. I. F. D.

EVENTS IN ROCHESTER

Bronislaw Huberman Soloist in Concert Course—Club Arranges Program

ROCHESTER, N. Y., Feb. 11.—Bronislaw Huberman appeared here in recital recently at Convention Hall, his program being one of the features of the Paley-Damon Series.

Active members of the Tuesday Musicales gave a recital at the Genesee Valley Building on Jan. 31, before a capacity audience. Ernestine M. Klinzing, pianist, contributed solos by Chopin and Sinding, and also assisted in the chamber music novelties given by a quintet composed of Effie Knauss, first violin; Hazel Dossenbach, second violin; Julia R. Rockwell, viola, and William Carman, cello. The ensemble was unusually good. Mrs. Louise E. Shaad, soprano, and Jessica Paqua Cole, contralto, contributed groups of songs. Alice C. Wysard and Lorimer Eshleman were the accompanists.

A program by Lada, the dancer, who was assisted by the Pawling Trio, at Convention Hall, was one of the attractions of the V. Y. Raymond Concert Series.

M. E. W.

EVENTS IN MOUNT VERNON

Men's Glee Club, Assisted by Pavloska, Gives Concert—Others Appear

MOUNT VERNON, N. Y., Feb. 12.—Probably the most successful winter concert yet given by the Men's Glee Club was presented recently with Irene Pavloska as assistant artist. Miss Pavloska won a personal success with her songs, being accompanied by Ralph Mazzotta. Theodore Van Yorx conducted the chorus in several interesting numbers.

Leonora Sindell, soprano; Anton Ciorvou, bass, and Emmanuel Hollander, tenor, gave an interesting concert with Hamilton Orr assisting at the piano.

The musical work in the Mount Vernon High School is meeting with much success during the second semester. Four classes, with enrolments of seventy-five, are studying elementary music, and fifty-three students have applied for regents' credits for the outside study of music. This is largest number of students taking music at one time in the history of the school. F. E. K.

Rochester Pianist Improvises Themes Given by Audience

ROCHESTER, Feb. 14.—Marjorie True-love, pianist, assistant to Dr. T. Yorke Trotter at the Eastman School of Music, gave a recital at the Nazareth Academy on Feb. 6. Besides her playing of piano solos, Miss True-love improvised themes given to her by persons in the audience. Six of these themes were developed in unique form, and were characterized as unusual, even by Joseph Bonnet, who was in Rochester at the time. Minerva Campbell, soprano, and Lucile Johnson, harpist, were the assisting artists. A large audience insisted upon many encores.

M. E. W.

SPRINGFIELD, OHIO.—Dr. LeRoy Lambert, head of the Wittenberg Conservatory of Music, arranged a recital given by his piano students at Ferncliff Hall. His daughter Phyllis was among those who took part.

Axel Skjerne Gives Up Travel, and Will Begin Teaching in New York



Axel Skjerne

Globe trotting holds its allurements, but there comes a time when even the most inveterate victim of the wanderlust may have his fill, according to the testimony of Axel Skjerne, pianist, who in the rôle of accompanist, has visited many parts of the world. Born in Denmark, educated in the various capitals of Europe, and for several years on tour with Maud Powell and other well-known artists, Mr. Skjerne has given up travel and taken up his abode in New York, where he will devote his time to coaching and teaching.

It is his two and a half years' association with Maud Powell, whose death was so much lamented, that Mr. Skjerne reviews with especial appreciation. "I shall never expect to be associated with a greater artist or a more beautiful personality," said the pianist, who was the violinist's accompanist, ensemble player and soloist. "Her attitude toward her art and toward her public was most wonderful. Unlike other artists with whom I have been, she never permitted a small audience or some out-of-the-way town to suffer from a lapse from her best efforts. She always did her very best and had a genuine love for the people who came to hear her."

"On the other hand, I doubt if the young composer, and especially the American composer, realizes what a staunch champion he lost in Maud Powell. There was scarcely a day that she did not devote some time to the learning of some new work, and even at the time of her last illness she was memorizing a Burleigh work to present in a program of American compositions."

Since Miss Powell's death, Mr. Skjerne has journeyed to other parts of the western hemisphere, spending some time in South America touring with various artists. From there he went to Europe, playing in the principal music centers and visiting his people in Denmark. But now he is back to "settle down," he avers, and has opened his studio in the Washington Square district. He has lately been on a number of short tours, notably with Nelson Illingworth and Jan Van Bommel, but continuous travel, he says, is a thing of the past.

H. C.

Augusta Cottlow Guest at Baltimore Art Exhibit

BALTIMORE, Feb. 15.—Augusta Cottlow, pianist, while in this city recently to fulfill an engagement as soloist with the Baltimore Symphony, attended the exhibit of paintings by the British artist, Frank Galsworthy, on a special invitation from the directors of the Maryland Institute of Fine and Applied Arts. Miss Cottlow was escorted to the exhibition by the mayor of the city.

Paul Althouse, tenor, has been engaged by the Orpheus Club of Mankato, Minn., for a recital on May 3. This month, besides other engagements, Mr. Althouse is singing in Boston, Cleveland, Reading, Pa., Springfield, Mass., and New York.

LETZ QUARTET IN MEXICO, MO., LIST

Military Club Actively Aids in Music Events—Festival Preparations

MEXICO, Mo., Feb. 11.—A capacity audience attended the concert by the Letz String Quartet, given on Jan. 26, as the third event in the Hardin Conservatory Series. Works by Haydn, Tchaikovsky, Schubert, Beethoven and Borodin were played and the audience received the compositions with unique pleasure.

Much of the success of this series is due to the support given it by S. J. Vaughn, president of Hardin College, and Colonel E. Y. Burton of the Missouri

Military Academy. Thus far the series has included Helen Jeffrey, violinist; Zella Keaster, soprano of the Hardin faculty; Louis Graveure, baritone, and George May, pianist.

Several attractive programs have been presented by the Military Academy Glee Club, conducted by Captain Moore. Under Captain Schechter the Academy Orchestra has also taken part in many events during the season.

The Hardin Little Symphony, conducted by Martha Pulcher, is rehearsing for its next concert in March. George May, conductor of the Mexico Chorus of 200 voices, is preparing the organization for the spring festival, when a chorus of many hundreds of children, conducted by Maude Wallace, supervisor of public school music, will also assist. The Women's Choral Club, led by Mrs. F. M. Henderson, is rehearsing for the convention of the Federation of Musical Clubs at Mexico, Sept. 25.

LESCHETIZKY INSTITUTE OF PIANO

47, Boulevard Berthier, 47—Paris (France) under the personal direction of Mme. Theodore Leschetizky (Marie Gabrielle Leschetizky)

John HEATH, Associate Director Artist's class and private lessons.

HAROLD EISENBERG

Author of "The Art and Science of Violin-Playing"

MASTER CLASSES Address P. O. Box 44, Sta. R., N. Y. C. Tel. Intervale 2132

ABRAM GOLDFUSS

VIOLINIST Studio 815 Carnegie Hall, N. Y. Tel. Circle 0764 Available for Concerts and Musicales

M. GRACE DASCHBACH

Teacher of Voice Head of Vocal Dept. Teacher's College, COLUMBIA UNIVERSITY Private Instruction Studio: 400 Carnegie Hall, New York

WM. STICKLES - TEACHER OF VOICE

Studio: Carnegie Hall 1013 Res. Phone Wadsworth 9722

CLAUDE WARFORD

Teacher of Singing Metropolitan Opera House Studios 1425 Broadway, N. Y.

BAYLOR COLLEGE CONSERVATORY OF MUSIC

T. S. LOVETTE, Dean Belton, Texas

WALTER REBENFELD

Violinist Late Musical Director Deutsche Theatre, Prague, has opened New York Studio, teaching Sevcik Method. 180 W. 76th St. Interviews 6 to 7 P. M. Only

OTILIE SCHILLIG

SOPRANO Recital Concert Oratorio Management: Wolfsohn Musical Bureau, 8 East 34th St., New York

Charlotte ROZÉ

SOPRANO Available for Concerts Address: 30 Central Park South, New York

BONNET IN YOUNGSTOWN

French Organist, Cantor Joseph Schlisky and St. Olaf Choir Give Programs

YOUNGSTOWN, OHIO, Feb. 4.—A week of interesting music was inaugurated on Jan. 23, when the art of Joseph Bonnet, organist, was revealed in recital. This recital was given on the new four-manual Skinner organ in St. John's Episcopal Church and was free to the public, the expense of engaging Mr. Bonnet being borne by the Monday Musical Club. The impeccable technique and refined musicianship of the artist was heard in a program of lofty standard. Eleven hundred persons, it is estimated, gained admittance to the church, and several hundreds were turned away.

The second concert was given on Jan. 25 by Cantor Joseph Schlisky, tenor, who was heard in operatic arias and other numbers. William Bloom of Pittsburgh, violinist, was the assisting soloist, playing the Vivaldi Concerto. Evelyn Bloch of this city, pianist, was the accompanist.

The third event of the week was a concert by the St. Olaf Choir, on Jan. 26. In hearing these singers, one acquires a new standard with which to judge choral music. It is not the individual quality of the voices, except that of the fine low basses, that impresses, but the perfection of the ensemble and the inspiration and accuracy with which the choir sings under the conductorship of F. Melius Christiansen. The Park Theater was sold out by mail orders twelve days before the box office sale was announced.

W. E. K.

Scotti Opera Company to Make Spring Tour

Plans for a coming tour of the Scotti Opera Company were concluded with the signing of contracts last week in New York, whereby the Bradford Mills Concert Direction will again have charge of the booking of the company. A short tour is being contemplated for the company in early May, following the close of the Metropolitan season in Atlanta. The personnel of the company will be practically the same as that of last fall. This will be the third season that the Scotti Company has been booked by the Mills Direction. Two previous transcontinental tours covered an itinerary of over nine thousand miles each on the fall journeys. It is doubtful if the company will visit the Pacific Coast next fall. A statement made recently by the booking direction indicates that there are many demands from cities in the middle west for appearances. These could not be arranged in former seasons on account of the coast trips.

Miss Hayden Postpones Recital

Owing to the death of her sister, Ethyl Hayden, soprano, had to postpone her Aeolian Hall recital. The program has now been announced for the afternoon of March 10 instead of Feb. 14.

BERTHA BEEMAN

DRAMATIC CONTRALTO Management L. A. KEENE 120 W. 74th St. New York City

EV A SHIRLEY

Gordon Leaves Again for Tour

Following a tour of the Middle West, Phillip Gordon, pianist, returned to New York early in January to visit his mother. Mr. Gordon's appearances on this tour were in Kirksville, LaPlata and St. Louis, Mo.; Keokuk and Fort Madison, Iowa; Madison, Oshkosh, Menominee and Peshtigo, Wis.; Menominee and Escanaba, Mich.; Sioux Falls, S. D.; Grand Forks, N. D.; Omaha, Neb.; Wichita, Kan., and Oklahoma City, Okla. He was assisted by Lois Johnston, soprano, in his first ten concerts, and by Dorothy Dickerson, another soprano, in the last two. During his short stay in New York he was occupied with teaching and had five engagements with various clubs of the city. In these concerts he had the aid of Geraldine Marwick, soprano; Miss Whittimore, cellist, and Sigmund Spaeth, music critic and lecturer. Mr. Gordon's playing was featured in conjunction with Ampico records on the Knabe piano. At present he is on a Southern tour.

Ruffo to Sing with Hempel

His first and only New York concert appearance of the season will be made by Titta Ruffo, baritone, in recital with Frieda Hempel, soprano, at the Hippodrome on the evening of Feb. 1. The artists are preparing a program of solos and duets.

Mildred Bryars Fulfils Canadian Engagements

Mildred Bryars, contralto, filled three engagements in three days recently—as Amneris in the performance of "Aida" by the Elgar Choir of Hamilton, Ont.; as assisting artist with the Mendelssohn Choir in St. Thomas, Ont., and in recital before the Music Club of Fredonia.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

Frederick Gomber
TENOR
Exclusive Management
HAENSEL & JONES, Aeolian Hall, New York

OPERA CONCERT

JOSEPH MARTEL, BARITONE

Personal Address 62 West 66th Street, New York

FESTIVAL ORATORIO



PEABODY CONSERVATORY

HAROLD RANDOLPH, Director BALTIMORE, MD.
The oldest and most noted Conservatory in the Country
Circulars mailed

MANFRED MALKIN

THE WELL-KNOWN PIANIST

Carnegie Hall Recital, March 13, 1922. Season 1922-3.

ALL CHOPIN PROGRAM

HAENSEL & JONES, Aeolian Hall, New York

Steinway Piano Used

Mme. CAROLINE MIHR-HARDY

VOICE. Teacher of MARION TELVA, Metropolitan Op. Co. Telephone, COLUMBUS 1405

W. Henri ZAY

HIGHER TECHNIQUE OF SINGING
Author of "Practical Psychology of Voice" (Schirmer)
Pronounced by Teachers as the Best Book on Voice
50 W. 67th St. Phone, Columbus 1405

INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK

FRANK DAMROSCH, DIRECTOR
120 CLAREMONT AVENUE

Vocal Art-Science Studio

Endorsed by Dr. Frank E. Miller, Founder of Vocal Art-Science

125 E. 37th St., New York
N. E. Cor. Lexington Ave.
MAUDE DOUGLAS TWEEDY
ANITA MASON WOOLSON
Phone Murray Hill 991

GEORGE YATES MYERS

VOICE COACH ACCOMPANIST

STUDIO 827, CARNEGIE HALL, NEW YORK

EVA SHIRLEY

SOPRANO
Available Season 1922-23
Personal Representative, Remo Cortese.

WILLIAM C. CARL, Director

A Thorough Education for the Organist
17 EAST 11TH ST., N. Y.

GUILMANT ORGAN SCHOOL

CONCERTS IN WASHINGTON

National Community Chorus and Arts Club Bring Forward Local Artists

WASHINGTON, D. C., Feb. 13.—The following local musicians contributed to the February concert of the National Community Chorus, conducted by Charles E. Wengard: Virginia Robinson, soprano; Nancy W. Stillwell, contralto; Winifred Paxton, harp; Paul G. Leding, tenor; Martin A. Dowd, pianist; Benj. Brotman, saxophone, and the Bureau of Standards Quartet, W. E. Braithwaite, conductor.

Among those who have appeared in the programs of the Arts Club recently are: Grace Nelson and Ethel Hugli-Camp, sopranos; Charles T. Tittmann, bass; Lucy Brickenstein, pianist; Marian Larkin, 'cellist; Minna Niemann, pianist; Carita van Horst, and Felian Garzia, pianist.

Paul Tschernikoff, Russian dancer, is director of the ballet department of the Washington Opera Company, and will lead the ballet in "Samson and Delilah," which this organization will present on Feb. 24, with Arnold Volpe as conductor.

W. H.

PIANISTS IN DUBUQUE

Dumesnil and Scionti Give Series of Recitals at Schools There

DUBUQUE, IOWA, Feb. 12.—Maurice Dumesnil, the French pianist, appeared in three recitals here last week, opening at the Academy of Music on Feb. 5. The same evening he gave a recital at Mt. St. Joseph College for Young Women; the following evening he was heard at the Immaculate Conception and on Tuesday afternoon at Renier Music Hall. His recitals were received with much enthusiasm. While in this city the pianist was a guest of Mr. and Mrs. A. C. Kleine of the American Academy of Music. Mrs. George Myers, sister of Frances Nash, entertained for him.

Silvio Scionti of the American Conservatory of Chicago, appeared on Feb. 5, in a recital at St. Clara College for young women, and on Monday evening he appeared in a second recital at Visitation Academy. In his program he included, for the first time in America, a "Fisherwoman's Tune" by Sowerby, and Sonatina by Casella. He was warmly greeted by his audience.

Louise Winter of the American Conservatory, Chicago, gave a song recital at Santa Clara College and displayed excellent musicianship.

F. O.

LEMARE GIVES RECITAL

Assisted by Dadmun in Portland, Me., Program—Women's Choral Concert

PORTLAND, ME., Feb. 12.—Edwin H. Lemare, civic organist, played his own Sonata in F, Op. 95, at the seventh concert in the Municipal Series on the evening of Feb. 9, and delighted a large audience. Royal Dadmun, baritone, the assisting artist, charmed his auditors with his finished singing. His accompanist was Marian Sims.

The Women's Choral Society, Rupert Neilly, conductor, was heard in concert in Frye Hall on Feb. 8. The organization sang several choruses, and Busch's cantata, "Pan's Flute," assisted in the solo part by Fred A. Clough, baritone, with a flute obbligato by Georges Laurent of the Boston Symphony. Howard Clark was an able accompanist.

At the regular meeting of the Rossini Club a fine program was given by the members. The semi-annual reports, given at the business meeting afterward, showed the club to be in a more flourishing condition than ever in its history.

A. B.

Mrs. Robert Caldwell, Nashville Soloist, Sings with Symphony

NASHVILLE, TENN., Feb. 11.—The fourth concert of the season of the Nashville Symphony was given on Sunday afternoon, Feb. 5. F. Arthur Henkel, the conductor, chose for his program the March from Gounod's "Queen of Sheba," the "Freischütz" Overture; the Aria and Gavotte from Bach's Suite in D; Saint-Saëns' "Danse Macabre," and two Indian dances by Skilton, "Deer Dance" and "War Dance." Mrs. Robert Caldwell, local contralto, in rich, well-schooled voice, sang an aria from "Gioconda" and the Robin-Woman's Song from Cadden's "Shanewis." Several encores were demanded.

A. S. W.

LIMA HEARS SINGER

Winifred Sullivan Romer Gives Recital—Local Artists Appear

LIMA, OHIO, Feb. 11.—Winifred Sullivan Romer, soprano, formerly of this city and now of St. Louis, was presented in recital at a brilliant musicale given by Mrs. Kent W. Hughes, only woman member of the State Board of Education; Mrs. Wesley L. Neville and Mrs. Henry S. Enck, at the Elks' Club. Miss Romer was heard in arias from "Lakmé" and "Jeanne d'Arc" and in songs by Strauss, Lieurance, Rogers and others.

Marjorie Henderson Carnes, pupil of Ted Shawn, and who is visiting her father here, gave a dance program of interest, assisted by Mrs. Katherine Gramm Shrider, harpist; Mrs. Eleanna Morris Dunifon, violinist, and Mrs. Susan Humston Macdonald, pianist.

Ruth Yost, conductor and violinist, is preparing to resume her professional work. Miss Yost has not been heard in public since 1918-19. She was a prize pupil of the violin department of Cincinnati College of Music, and will probably organize an independent orchestra to give programs during the summer.

H. E. H.

HEAR "BEGGAR'S OPERA"

English Company Gives Work in Minneapolis—Symphony Events

MINNEAPOLIS, MINN., Feb. 12.—"The Beggar's Opera" was presented here in the New Lyric Theater beginning Feb. 6, and continuing for four performances. Unfortunately the company was disrupted by illness and several substitutes had to assume the regular roles. Vera Hurst played *Polly Peachum* with considerable charm and Lena Maitland made an unusual *Mrs. Peachum*.

A Wagner-Tchaikovsky program was offered by the Minneapolis Symphony on the occasion of its seventeenth popular concert Feb. 5. The Overture to "The Flying Dutchman" and numbers from "The Valkyrie" as well as Tchaikovsky's "Pathétique" Symphony were offered. Berta Reviere was soloist presenting arias from "Lohengrin" and "La Forza del Destino."

Strauss' Serenade for Wind Instruments was the feature at the tenth symphony concert on Feb. 2, when Alexander Schmuller was soloist. Mozart and Stravinsky numbers were given by the orchestra and Mr. Schmuller played the Tchaikovsky Concerto.

F. L. C. B.

Chamber Music Program in Lock Haven

LOCK HAVEN, PA., Feb. 11.—The Great Lakes String Quartet, comprising Herman Felber, first violin; Carl Fasshauer, second violin; Robert Dolejsi, viola, and John Lingeman, 'cello, appeared in the State Normal School recently in a program of chamber music of great beauty and charm. Two numbers, a César Franck String Quartet and a Canzonetta by Mendelssohn, were uncommonly well played, the tonal quality being possessed of appealing beauty. Wagner's "Prize Song" was artistically played by Mr. Dolejsi as a violin solo. There were frequent encores.

O. S. M.

Emma Roberts Gives Grand Rapids Recital

GRAND RAPIDS, MICH., Feb. 13.—Emma Roberts of New York, mezzo-contralto, gave a recital before the St. Cecilia Society on Feb. 3, and was heard to advantage, particularly in a group of songs in Russian. Her comments upon the program before she sang added to the interest of the recital. Granville English was an excellent accompanist.

E. H.

Schofield Sings in Independence

INDEPENDENCE, KAN., Feb. 11.—Edgar Schofield sang here on Feb. 1, at the First Methodist Church, under the auspices of the Monday Music Club, and was vigorously applauded in a program which included "Vision Fugitive" from "Hérodiade," groups of Italian, French and English ballads, and folk-songs. He was obliged to give many encores. Paul Friess of St. Louis was an admirable accompanist.

C. W. H.

Baker University Participates in Music Week in Baldwin City

BALDWIN CITY, KAN., Feb. 11.—Baker University celebrated Music Week with special programs each morning at chapel. The 125th anniversary of Schubert's birth was celebrated with a lecture-recital given by Louis U. Rowland, dean

of the music department, on Feb. 3, the students afterwards joining in a choral program, conducted by Frank Fraser Siple. After a long period of silence, in which other activities have been promoted, the Choral Society of the University has resumed rehearsals under the dean, and plans are being made for the presentation of Gounod's "Gallia" and Dubois' "Seven Last Words" at commencement time.

L. U. R.

VISITORS FEATURED IN ST. PAUL'S WEEK

Minneapolis Symphony Concert Chief Attraction—Recital at Schubert Club

ST. PAUL, MINN., Feb. 12.—The cancellation of McCormack's recital, because of a severe cold, left the concert of the Minneapolis Symphony as the outstanding musical event of the week. Mozart's "Jupiter" Symphony, and a suite from Stravinsky's "Oiseau de Feu," played for the first time in this city, provided the major portion of the program. Alexander Schmuller, violinist, was the assisting artist, playing the solo part in the Tchaikovsky Concerto.

Mr. and Mrs. James Bliss gave a two-piano program on Feb. 8 in the Schubert Club. Their program concerned itself mainly with modern works, and included Norman Peterkin's "Dreamer's Tales," Nos. 1 and 4, inspired by a text by Dunstan and arranged for two pianos by Mr. Bliss, and Debussy's "Danse Profane." Saint-Saëns' Variations from a Theme by Beethoven, Grainger's "Gay But Wistful," Franz Behr's Scherzo-Polka, and a Spanish Rhapsody by Albeniz, completed the program. Adelaide Pierce, contralto, and Clementine Gifford, soprano, with Mrs. John F. Dahl and Franklin Krieger as accompanists, each gave a group of songs.

Announcement has been made that the Chicago Opera Association is to make a visit here in March under the local management of Edmund A. Stein. Four performances are to be given. The Municipal Auditorium is undergoing a thorough renovation for the occasion.

F. L. C. B.

HEAR STOCK'S FORCES

Chicago Symphony Visits Milwaukee—Recital by Helen Osmundsen

MILWAUKEE, Feb. 12.—Vaughan Williams' "London" Symphony was the featured number at the last program given here by the Chicago Symphony. Other numbers on the program were Liszt's Second Rhapsody, "Voices of the Forest" from "Siegfried" and the Overture to Humperdinck's "Hänsel and Gretel." Margaret Rice was the manager of the concert.

Helen Osmundsen, soprano, after three years' absence from the city, gave a recital of much interest to her friends here. Miss Osmundsen excelled in her lyric work, and the pure quality of her voice was especially evident in her middle register. Numbers by Handel, Brahms, Grieg and others were included in her program. Arthur H. Arneke as accompanist played sympathetically.

C. O. S.

Plan Community Course for Marion, Ind.

MARION, IND., Feb. 13.—Through the co-operation of the musical organizations of Marion, the city is to have its own Community Concert Course, which will be offered to the people at cost. The Marion Civic Orchestra, conducted by P. Marinus Paulson; the Marion School of Music Boys' Band, conducted by Coloston R. Tuttle, and the Marion Choral Society are on the schedule for concerts. Three visiting artists are also to appear on the course—Dr. Heinrich Pfitzner, pianist; Arthur Kraft, tenor, and Leon Sametini, violinist. Marion Community Service has worked in conjunction with the city's musical organization in drawing up plans and making the arrangements for the course.

Ellerman-Coxe Program in Poughkeepsie

POUGHKEEPSIE, N. Y., Feb. 11.—More than 300 persons heard the sacred concert given at the First Baptist Church recently by Amy Ellerman, contralto, and Calvin Coxe, tenor, of New York. As duet numbers the singers had Alliston's "The Lord is My Shepherd" and Fauré's "The Crucifix," in which well-balanced ensemble enhanced the effect of their voices and artistic style.

M. B. S.

William Dixey Enters

New Field of Concert Direction in Boston



William Dixey, Manager of Dixey Concert Direction, Boston

BOSTON, Feb. 11.—The Dixey Concert Direction has been established here under the management of William Dixey, who enters the field with several years' experience in musical matters. He has been conductor in several of the leading churches in Greater Boston, and has directed many large productions.

A Boston man, Mr. Dixey believes in Boston and in the importance of the place it holds in the musical world. This first season he has specialized in the exclusive management of New England artists.

He has gathered together a notable group of young artists, intelligent and enthusiastic. These include Etta Bradley, French-American soprano; Benjamin Redden, tenor; Paul White, violinist, who took his finishing course with Ysaye and has appeared with success in the East and West, and Elizabeth Siedoff, pianist.

W. J. P.

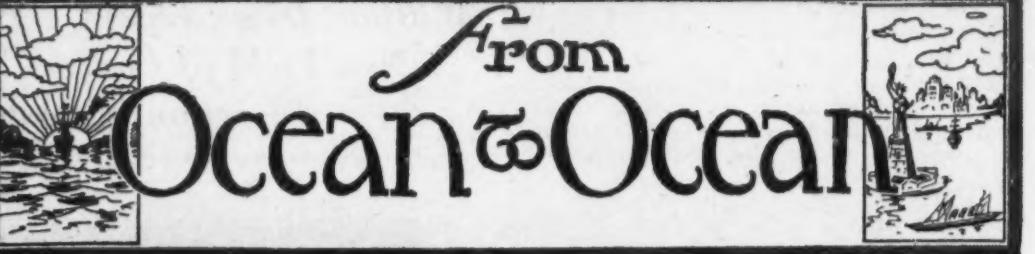
St. Denis and Shawn to Tour in Fall

Ruth St. Denis, dancer, will return to the concert stage next season. Since the founding of the Denishawn School in Los Angeles in 1916 she has confined her activities almost entirely to the western part of the country, and it is five years since she has appeared in the East. Owing to the fact that she can be away from Denishawn only during the fall and early winter, the tour will be limited to the months of October, November and December. With Miss St. Denis will be Ted Shawn and a trio of Denishawn Dancers. Miss St. Denis is coming East for a fortnight in February. She has been booked for an appearance at the University of Iowa in Sioux City, Iowa, and with Mr. Shawn she will assist the Mendelssohn Choir of Greensburg, Pa., at its concert on Feb. 24. Hereafter Miss St. Denis and Mr. Shawn will be under the management of Daniel Mayer.

William Stark in Recital

In one of the many interesting studio recitals given last season by the pupils of Robert Weigester, the New York vocal teacher, William Stark, baritone, was heard with marked success. Mr. Stark reappeared this season in a studio recital on the evening of Feb. 13 in a taxing program which ranged from the dramatic intensity of Schubert's "Erlkönig" to light and humorous works which demonstrated the progress he has made. Mr. Stark is a singer who can deliver a message forcefully. His voice is of excellent quality and of considerable range and power and his diction is clear. Close attention to interpretative detail is also among his endowments. He sang delightfully songs by Strauss, Schubert, Schumann, Homer, MacDowell, Hammond, O'Hara, Margeson, Strickland, Burleigh and Mana-Zucca. He was assisted by Bertha Schneider, coloratura soprano, who shared applause from the large audience for her technical fluency revealed in David's "Charmant Oiseau," the "Ah, fors' è lui" from "Traviata," and songs by Fourdrain, Scott and Farley. Mr. Weigester provided dependable accompaniments for both singers.

M. B. S.



from Ocean to Ocean

WARE, MASS.—Theresa G. Sprague, soprano; Percy F. Baker, baritone, and Dorothy Perry Carpenter, reader, all of Boston, appeared in recital at the Unitarian Church.

LANCASTER, PA.—Helen Muser Eshleman, a pupil in its academic department, gave a piano recital in commemoration of the twenty-third anniversary of the Wolf Music Institute.

PITTSFIELD, MASS.—Leila Livingston Morse, mezzo-soprano, and Anthony Reese, baritone, in a recital at the home of Mr. and Mrs. Arthur H. Wood recently, gave an interesting program of ballads.

HELENA, MONT.—J. Elbert Chadwick, pianist of the Montana Wesleyan School of Music, played numbers by Schumann, Brahms, Debussy, MacDowell and Chopin in a recital at the Y. W. C. A. Building.

WALLINGFORD, CONN.—In a program given before the Women's Club at the home of Mrs. John R. Barnes, songs were sung by Mrs. Courtney Hemenway, and Mrs. Guy Moulton played several piano solos.

WEST HAVEN, CONN.—The First Congregational Church Quartet, comprising Mrs. Raymond Saltsman, soprano; Anna Gage, contralto; W. Raymond Main, tenor, and Clarence Lake, bass, has been re-engaged for another year.

BELLEVILLE, ILL.—Olga Hambuechen, contralto, who is associated with the Taussig Studios in St. Louis, gave a delightful recital here for the Women's Club. She was accompanied by Esmerelda Berry Mays, also of St. Louis.

WINSTED, CONN.—The Winsted Choral Union has held its first rehearsal under the conductorship of Richmond P. Payne of Norfolk. A telegram was sent to Dr. Arthur Mees of New York, the retiring conductor, expressing appreciation of his services.

WASHINGTON, D. C.—Marie Spurr presented the following pupils in recital of numbers by Bach, Gurlitt, MacDowell, Behr and others: Mrs. Robert P. Barker, Mrs. Thomas Durham, Lella Foster and Virginia Lee Barker. Mrs. Spurr also contributed to the program.

WILMINGTON, DEL.—With Ralph Kinder, choirmaster of Holy Trinity, Philadelphia, as conductor, and Noah H. Swayne of Philadelphia, bass, as assisting artist, the Orpheus Club repeated its recent Wilmington concert at the University of Delaware, Newark.

DILLON, MONT.—The Gregory String Orchestra gave a concert recently at the Training School Auditorium, when L. A. Gregory conducted the players, whose ages range from ten to eighteen years, in a miscellaneous program. Jay Cosgrove, cornet, and William Dunn, Jr., flute, contributed solos.

SALINA, KAN.—J'azel Silver, soprano, sang for the annual banquet of the Native Daughters of Kansas at Salina. Vera Brady Shiman of Salina acted as toastmaster. Miss Silver was also soloist at the fifth district meeting of the State Music Teachers' Association at Herington, Kan.

MERIDEN, CONN.—Rhea Massicotte, soprano, has been engaged as soloist at the Central Congregational Church, Brooklyn. She has been singing at Asylum Hill Congregational Church, Hartford, for the past eight years. Harry Molloy has opened a studio at Taylor and Molloy's music store.

OKLAHOMA CITY, OKLA.—The following pupils of Mary G. Cooke were recently presented in recital at her studio: Virginia Cooter, Florence Merritt, Mildred Davidson, Ruth Jones, Lucile True, Marguerite Wilkins, Greta Hansen, Caroline Williams, Marian Semple, Eleanor Hall and Pearl Sibley.

ARDMORE, PA.—The Melody Club of Ardmore, of which Mrs. Sydney Pool is president, has been giving some interesting programs this winter, and is now actively engaged in rehearsals of "Trial by Jury" and "The Chimes of Normandy," to be presented in the early spring. Mrs. H. Rey Holz is chairman of the program committee.

BELLINGHAM, WASH.—The Junior Music Club, meeting at Edith Strange's studio recently gave a program of music by MacDowell. Mrs. H. W. Spratley conducted the recently organized chorus, and others who took part were Dorothy Frost, Jeanice Turner, Mary McAnnally, Marguerite Oatt, Dolores Farung and Lois Wilson. Madeline Hess was chairman.

ALBANY, N. Y.—A chorus for school children under sixteen years has been organized in Albany, and meetings for all the children of the city take place each Saturday morning in Chancellor's Hall. Students of the Albany High School have also organized a musical society, known as the Mozart Club, which is to meet weekly at the home of the members.

ROCHESTER, N. Y.—Members of the Students' Club of the Tuesday Musicale gave a recital at the home of Mrs. George D. Morgan on East Avenue. Those who took part were Blanche Byer, Genevieve Falk, Catherine Bodler, Mildred Klueh and Dorothy McHale, pianists, and Mrs. Robert Rowe, soprano. Mrs. Rowe was accompanied at the piano by Mary Ertz Will.

RIPON, WIS.—Lucile Teske of Princeton and Maida Raikay of Oshkosh, sopranos; Cecilia Ustruck, mezzo-soprano, and Arthur Cain, tenor, assisted by Anton Klein, violinist, gave a recital at the Helen Cuykendall studio. A program of operatic arias and miscellaneous ballads was given by the singers, and Mr. Klein played solos by Vidor, Küzdo and Koehler.

SCRANTON, PA.—Anna Christine Sarenson, soprano, was presented in a recital at the Century Club by her teacher Saidee Kaiser, and sang "Handel's 'Care Selve,'" the Ballatella from "Pagliacci," and other music, including several modern songs. Thomas Rippard, cellist, and Arnold Lohmann, violinist, were assisting soloists. The accompanists were Martha Richmond Peck, Helen Fritz and Edna Jones.

WATERLOO, IOWA.—Margaret Maddigan and her assistants and students in the Maddigan studios gave the musical comedy, "Hurdy Gurdy Girl," as a benefit performance to enable the Greater Waterloo Band to finance concerts in the coming summer. Grace Gogerty has opened a studio in Black's Building and to mark the occasion, gave a program of Irish harp music and interpretative dances.

POUGHKEEPSIE, N. Y.—Gilbert and Sullivan's "Trial by Jury" was presented by the faculty of Vassar College for the benefit of the Vassar College Salary Endowment Fund. The cast comprised Henry Noble MacCracken, John J. Nichols, Mary B. Cochrane, George C. Gow, Lewis G. Leary and Editha Underhill. The performance was conducted by E. Harold Geer. The sum of \$1400 was raised for the fund.

MIAMI, OKLA.—Mary Allen Grimes, six years old, in a violin recital at the South Methodist Church, surprised her audience by her skill in the Intermezzo from "Cavalleria Rusticana," Mendelssohn's "Spring Song," Dvorak's "Humoreske," and other music. The little girl is the daughter of Mrs. W. S. Grimes, president of the Music Club. Hazel Green, pianist, and Kathryn Younger, reader, assisted in the program.

ALLENTEW, PA.—Catherine Egan and Paul Dotterer, organ pupils of Warren Arker, recently appeared in recitals. Mr. Dotterer, who has been elected organist of the First Presbyterian Church, Bethlehem, was heard in numbers by Bach,

Macfarlane, Matthews and Stebbins. He was assisted by Veronica Sweigart of Philadelphia, contralto. Miss Egan also gave an interesting program, in which Mae McCaffry of New York, soprano, assisted.

REDLANDS, CAL.—Mildred Marchant, who took a bachelor's degree last year at the University, recently presented the following pupils in recital: Mildred Piatt, Marion Leihy, Hazel Gilbert, Marian Crookshank, Francis Bowman, Thelma Johnson, Donald Plum, Marian Stanley and Lulu Ross. Miss Marchant played Schumann's "Etudes Symphoniques" and a MacDowell number, and gave a short talk on early musical instruments.

NEW BEDFORD, MASS.—Eugene C. Murdoch, in his second lecture in the Women's Club series, took as his subject, "Frederic Chopin and His Works." Ruth E. Brownell is chairman of the committee organizing this series. A program of piano, violin and choral music, arranged by Mrs. Rodolphe Godreau and Irene O'Leary, was given at a meeting of the Treble Clef Club at Beryl Smith Moncrieff's home. Orcha Halprin of this city, violinist, has left for Europe to study for two years under Hubay.

MARSHALL, TEX.—A pipe organ recital was recently given at the First Methodist Church, South, under the auspices of the Monday Music Club. Organ solos were given by Mrs. Mehl, Mrs. Monte Allen, Alfred H. Strick, Miss Saling and Miss Linehan, and vocal solos by Mrs. Harry Brown, Katharine Frazier, Mrs. Frank Rains. Miss Milstead, Ben Alley, Miss Sansom and the College of Marshall Quartet also assisted. The Marshall Music Club, to open the new home of Mrs. E. Morley, gave a musical program to many friends.

LONG BEACH, CAL.—Sara Jane Simmons, soprano, and Minnie O'Neill and Elsa Klein, pianist, appeared on recent programs of the Women's Music Study Club. Marjorie Goddard, soprano, was presented by William Conrad Mills in a recent studio recital, when she sang "Je suis Titania" and old English and modern songs. Rose Vail, pupil of Laurelle L. Chase, played Liszt's "Liebestraume" and a Rigaudon by MacDowell. The junior pupils of Ethel Willard Putnam, have formed a club, which meets on alternate Saturdays, and one composer and one musical form are studied at each meeting.

MARSHALL, TEX.—The College of Marshall Glee Club and the Marshall High School Band joined forces in a concert in the College Auditorium before a capacity audience. This is the first of a series of concerts given by these two organizations. The band, conducted by W. C. Staples, played two numbers and an encore piece, and the Glee Club, the Male Quartet of the College, and the following pianists and singers also took part: Nellie Hall, Alma Milstead, Ruth Evelyn Hall, Sybil Bass, Judith Whaley, Mrs. Gregg, Ben Alley, Harry Seay and Gordon Hill. The College Glee Club gave a sacred concert at the North Baptist Church, and was assisted by Hortense Motley, Alma Milstead, Ben Alley and the College Quartet.

EUGENE, ORE.—In the annual musicale given to the students of the University of Oregon by the members of the Mu Phi Epsilon, honorary musical sorority of that institution, Esther Wilson sang "Vissi d'Arte," from "Tosca"; Lora Teschner played a cello solo, and Dorothy Dickey a piano solo; a violin trio was given by Alberta Potter, Margaret Phelps, and Helen Harper; instrumental quintets were contributed by Miss Potter and Miss Phelps, violins; Beulah Clark, flute; Miss Teschner, cello, and Imogene Fletcher, piano, and double quartets were sung by Florence Garrett, Marion Linn, Miss Wilson, Eloise McPherson, Mildred Smith, Mrs. C. Whitton, Mrs. A. C. Dixon and Mrs. William Case. The accompanists were Miss Fletcher, Annabelle Denn and Mildred Brown.

CHAPEL HILL, N. C.—The newly organized string quartet of the department of music, University of North Carolina, appeared in public for the first time at a recent recital in Gerrard Hall, and played Grieg's "In der Heimat" and "Frühling," and Beethoven's Minuet in G. The members of the quartet are: Carl Wiegand, first violin; Henry Wheeler, second violin; George Murphy, viola, and Edwin Lindsay cello. The following also contributed to the

program: Dorothy Russell, George Penn Hunt, Margaret Eubanks, LeGrand Everett, Aline Hughes, Martha Metzger Hamilton and Albert Hewitt, Jr. Paul John Weaver is head of the department, which is now in its third year, and Thomas H. Hamilton and Carl Weigand are instructors in voice and violin respectively.

OXNARD, CAL.—A program of musical activities is being undertaken in Oxnard through the agency of Community Service, and in the first of these musical evenings recently, the quartet of Temple Emanu-El, Los Angeles, appeared under the direction of Gage Christopher. The members of the quartet are: Ruth Dickey, soprano; Mrs. Max Breetow, contralto; Lore Ludwick, tenor, and Mr. Christopher, bass; and Nellie Blankenhorn, accompanist. Solos and concerted music, including traditional Hebrew melodies from the service of the synagogue, made up the program, and Mr. Christopher led the audience in community singing. The music department of Community Service of Oxnard, of which Paul Lehmann is chairman, is planning the organization of a choral society. The department is supervising a class in community music during February, with the assistance of Alexander Stewart, community music organizer for California.

BELLINGHAM, WASH.—Music by American composers was featured at a recent meeting of the Senior Music Club. The composers represented were Charles Gilbert Spross, Walter G. Hammond, W. Franke Harling, Alexander Russell, Gena Branscombe, A. Walter Kramer, Henry Hadley, Clarence C. White, Alexander MacFadyen, H. L. Brainard and John Powell. The program was given by Mrs. C. H. Barlow, soprano; Mrs. W. H. Vincent, contralto; Mrs. C. B. Harter, violinist, and Elena Bateman, Althea Horst, Mrs. Whipple, Mrs. Ferguson and Edna Baylor Shaw, pianists. Mrs. S. N. Kelly presented a paper. Miss Horst was chairman. Italian opera was the subject of a second program, when Mrs. Boucher was chairman, and Maude Williams presented a paper. Others who appeared were Mrs. Larrabee, Mrs. Vincent, Mrs. Vike, and John Roy Williams, violinist.

PORTLAND, ORE.—Pupils of Ethel Barksdale Warner held a competitive recital in the Sherman-Clay Auditorium, Saturday afternoon, Jan. 21. Points were given for style and expression. In the first group Gladys Foster won first prize, playing the Chopin Study, Op. 25, No. 7, and first honors in the junior group went to Mildred Wharton, who played "Aragonaise" from the "Cid" Ballet Music. Those taking part were: First group, Jane Bodine, Maud Mueller, Lois New, Lavelle Parker, Ingerid Brecky, Ruth Green, Gladys Foster. Junior group, Gladys Boylis, Cordelia Dodson, Marion Green, Frances McCutcheon, Eleanor Wharton, Mildred Wharton, Marytine New, Sarah Louise Roake and Robert Roake. Piano students of Irene Reynolds were presented in piano recital recently. A biographical sketch of Rubinstein was read by Cora Allen, and a paper on Tchaikovsky by Harold Leonard. Other students who took part were: Gilbert Kilpack, Evangeline Miller, Rosemary Haning, Marian Perusse, Elizabeth Gabler, Eunice Force, Alling Goss, Marjorie and Marian Bass and Virginia Prudhomme.

SAN ANTONIO, TEX.—The monthly program of the San Antonio Musical Club, in the St. Anthony ballroom, was given by Lou Emma Weinert, violinist; Edward McKenzie, baritone; Ethel Crider, pianist; Ethyl C. Lobban, soprano, and Lucile Garwood, reader. The accompanists were Mrs. Edward Sachs, Mrs. Edward McKenzie and Roy R. Repass. The music department of the Women's Club devoted its monthly meeting to a program of modern Italian opera under the direction of Mrs. Oscar J. Fox. "O Mio Babbino Caro" from Puccini's "Gianni Schicchi" was sung by Mrs. Fred Jones, accompanied by the string octet of the Tuesday Musical Club and Mrs. Edward Sachs. "Tutti i fior" from "Madama Butterfly" was given by Mrs. Jones and Mrs. Guy Simpson, with Walter Dunham at the piano. Readings from the same opera were given by Lucile Garwood. The second of a series of recitals by the faculty and students of San Antonio College of Music was given by the following piano pupils of John M. Steinfeldt: Irene Wisecup, Mary Beth Conoly, Ada Rice, Bessie McHugo, Emma Jackson, Ferne Hirsch, Maurine Heard and Annie Holliday.

In Music Schools and Studios of New York

Salvini's February Muscale

At the February monthly muscale of the Salvini School of Singing, a score of young singers were heard in ballads, songs, arias and ensembles from various operas. Mario Salvini, tenor, had arias from "Girl of the Golden West," Puccini's "Manon," and "Barber of Seville," besides songs in French, Italian and German. Mr. Salvini expects to give up his teaching in the near future to devote himself to singing. Of his pupils, Allen Raymond, a young Wisconsin tenor, has gone on tour with the Avon Comedy Four. Virginia Focazio retains her position at the Church of the Sacred Heart in Brooklyn, and Harry Markowicz, tenor, his in one of the Bayonne, N. J., churches. William Wylie, tenor, made a recent concert appearance in Columbus, Ohio. At a benefit concert, Miss Levine, soprano, was featured. Cantor Suenkenig is singing at the Eighty-seventh Street Reformed Temple. Mr. Salvini recently announced that he would give twelve operatic scholarships to young American singers, six of them women, and six men. On the committee in charge of the awards are Mrs. Julian Edwards, Baroness von Klenner and Mrs. Edward MacDowell.

Lawrason Artist in Recital

One of the singers from the studio of Arthur Lawrason, Dorothy Whitmore, soprano, is singing the rôle of *Fritzi* in "Blossom Time." She recently gave a recital at the Hotel Majestic before an audience made up largely of stage folk. Harry Gilbert aided her at the piano in a program of songs by Kjerulf, MacFadyen, Lehmann and other modern song composers, besides arias from "Bohème," "Rigoletto" and "Andrea Chenier." She is to give two more recitals before the end of the season.

Two other Lawrason pupils besides Miss Whitmore will be heard in the program which Mr. Lawrason is to present at the studio of Mary Stuart in Carnegie Hall on Feb. 19. They are Rex Carter, who has recently assumed a leading rôle in "The O'Brien Girl," and Guy Robertson, tenor, who is playing a juvenile part with Ed Wynn at the Cohan Theater. Mr. Lawrason has been giving musicales at his studio every Friday afternoon. Recently he entertained for Mr. and Mrs. Harry Gilbert, when he numbered among his guests Clare Kummer, the playwright.

Recital at Harrison-Irvine Studio

At the studio of Mrs. J. Harrison-Irvine in Carnegie Hall a recital was given by her pupils in voice and piano on Saturday evening, Feb. 4. The program was a unique one, being largely composed of Spanish music, acquired by Mrs. Irvine last summer on her visit to Spain. The composers represented, many of them unfamiliar to American audiences, were Villarazo, Quiros, Harris, José Antonio, Granados, Albeniz, Vilamala and Manen. The only American music were two songs, Minette Hirst's "Little Drab Wren" and Mana-Zucca's "Billy Buzz." Those heard were Natalie Shmerler, Kathryn Siedenburg, Gladys Rankine, Beatrice Eckstein, Muriel Bashlow, Mrs. Ethel Shmerler, Jasmine Zucca, Dorothy Skerritt, Eleanor Duklauer, Stella Sanders, Adele Black, Helen Adler, Allason Skerritt, Louise Cadell, Florence Kleppe and Stanley McCuske.

Martino Singers in Opera

Four of the principals who took part in the production of "Pagliacci" and "Cavalleria Rusticana" given by the People's Opera Company at the Longacre Theater on Sunday night are pupils of Alfredo Martino. These are Irene Welsh, Fausto Cavallini, Lina Boeris and Dorothy Boecker.

Monthly Program at Gescheidt Studio

The regular monthly session of Adele Gescheidt's voice analysis class and hour of song was held in her studio on the evening of Feb. 6. In demonstration of the principles of her scientific system of voice development and also to provide experience for her pupils, several singers were presented in a program which

opened with the trio from Verdi's "Attila," "Te sol quest' anima." This was presented by Mrs. Nelle Wing, Mr. House and Mr. Baer. Groups of soprano solos were given by Grace Forbes, Carolyn Wick and Hazel Drury, and baritone solos were sung by Raymond Loder. Other ensemble numbers were Tuscan folk-songs, arranged by Carracioli, in which Miss Drury and Miss Jacques co-operated.

Recitals at American Institute

Recent sonata recitals at the American Institute of Applied Music brought forward the following pianists who have studied with Miss Chittenden: Nancy Hankins, Grace Cottrell, Jean Burns, Edna Oster, Irene Miller, and Alice Nichols, the last-named of whom co-operated with Em Smith, violinist, and C'Zelma Crosby, cellist. Singers from Sergei Klibansky's studio, who were heard in the same program with these pianists, are Katherine Mortimer Smith, Amelia Miller, Elsie Duffield, Salvatore Feldi, Grace Marcella Liddane and Stephanie Koeppen.

Two trio numbers were presented on one program by Miss Smith, Miss Crosby and Miss Nichols. Jeannette Dalton, violinist, and Louise Keppel, pianist, were the other players of the evening.

Another Thursby Muscale

Two former pupils of Emma Thursby were heard at the Friday afternoon muscale at Miss Thursby's studio on Jan. 27. They were the Duchesse de Richelieu, who gave a Bach aria and several songs, and Mrs. Walter J. Canada of Memphis, Tenn. Enzo Serafini, baritone of La Scala in Milan, sang an aria from "Barber of Seville," "The Raft" by Rololi and Leila Troland Gardner's "Homeland." There were also some songs by Josephine Bettinetti and a piano solo by Max Liebling. The accompaniments for the singers were played by Maurice Eisner. Mrs. John A. Drake presided at the tea table. Among the guests were Robert Batcheller of Washington, D. C.; Dr. Holland Black of Paris, Judge and Mrs. Wadham, Mr. Mercadante, Emma Roberts, Mrs. Henry Wade Rogers, Mrs. Ralston Hill Brown, Viola Rodgers, Mr. and Mrs. Alfred F. Hamlin, Mrs. Henry Doscher and Mrs. Sturgis Coffin.

Boy Soprano Gives Program

An audience of musicians and music lovers heard Robert Murray, the twelve-year-old boy soprano of Tacoma, Wash., in a program at the Louis Comfort Tiffany Foundation Gallery on Jan. 26. For the last two years he has been studying with Frederick H. Haywood. Emil Polak has acted as his coach and has written all of the special cadenzas which he uses to show the top octave of his voice. On Jan. 26 he was heard in the aria of the *Queen of the Night* from the "Magic Flute," the Mad Scene from "Lucia" and "Voci di Primavera." Master Murray includes in his répertoire most of the arias sung by grand opera prima donnas. He is at present busy with engagements and is shortly at the Hippodrome.

Harrison-Irvine Pupils Active

Florence Kleppe, a contralto from the studio of Mrs. J. Harrison-Irvine, is soloist at the Church of the Immaculate Conception in Montclair, N. J. Miss Kleppe was recently one of the soloists at the Elks' Memorial Service at the Montclair Theater.

Louise Cadell, pianist, appeared in a concert at the Lafayette Reformed Church of Jersey City, N. J. Allason Skerritt, tenor, was one of the soloists at the Elks' Memorial Service in Jersey City, N. J., and has been singing at club dinners, among them that of the Cashiers' Association of the Wall Street Stock Exchange.

Two Programs at Institute

The ninety-second sonata program at the American Institute of Applied Music was given on the afternoon of Feb. 3 by Hugo Kortschak, violinist, and Francis Moore, pianist. The players chose as their numbers the Beethoven

Sonata, Op. 30, No. 2; Mozart's Sonata, No. 14, and Pierne's Sonata, Op. 36. Pupils of McCall Lanham, voice teacher; Francis Moore and Kate Chittenden, in piano; Theodore Spiering, violin, and Sergei Klibansky and Robert Gayler, voice, co-operated in another program recently.

Patterson Pupil Sings at Wanamaker's

Gwyneth Hughes, contralto, a pupil of Elizabeth Kelso Patterson, sang at a concert at the Wanamaker Auditorium on Feb. 4. Her numbers were Rossi's "Ah, Rendimi," Manney's "Dark Ever Tender" and the Schubert "Erlkönig," after which she received a double recall. Harry Horsfall was her accompanist.

Frida Farkas Gives Studio Recital

Frida Farkas gave an invitation piano recital in her studio at Carnegie Hall on Sunday evening. Her playing of a Chopin group and compositions by Mendelssohn, Grieg, Brahms, Schuett and Mana-Zucca gave manifest pleasure to her audience.

Zerffi Student in Recital

Flaurance Coleman, pupil of William A. C. Zerffi, was heard in a studio recital on the afternoon of Feb. 5, when she was applauded by a large number of friends. She sang several groups of songs.

Max Jacobs in New Studio

Moving from West Sixty-eighth Street, Max Jacobs, violinist-conductor, has established his studio at 352 Central Park West.

PASSED AWAY

Dr. O. H. Evans

MARYVILLE, OHIO, Feb. 13.—Dr. Owen Hugh Evans, well-known as organizer and conductor of the Marysville Choral Union, died a few days ago, after an illness lasting since October. Dr. Evans, who was born in Anglesey, Wales, in 1848, came to America at the age of twenty-one, and was graduated with honors at the Dana Musical Institute at Warren, Ohio, and began teaching in Delaware County. He afterwards studied in England and Germany, and received the Fellowship degree from the Royal Academy of London, the Master's degree from the Howard University, Washington, D. C., and the degree of Doctor of Music from the Dana Musical Institute. Dr. Evans conducted choral performances in various parts of America, in the course of his career, and fulfilled the duties of adjudicator in many musical contests. While living in Delaware County, he was married forty-two years ago to Martha Sprague, who survives him. Their two children are Owen Earl Evans of North Bend, Oregon, and Edith Clara Braun, wife of John F. Braun of Merion, Pa.

Jasper Dean McFall

PORTLAND, ORE., Feb. 11.—Jasper Dean McFall, vocal teacher, died at his home in Hull Avenue near Jennings Lodge, on Feb. 5, from cancer. Mr. McFall came to Oregon twelve years ago from Washington, D. C., and for nine years was director of music at the Sunnyside Methodist Church. He later took a similar position at the Arleta Baptist Church, but was forced to give up this position by ill health. Since that time he has been devoting his time exclusively to studio work. He was fifty-two years of age, and was born in Ohio. He is survived by his wife and one daughter.

I. C.

Burton True Scales

PHILADELPHIA, Feb. 10.—Burton True Scales, well known as a teacher of music, died recently as the result of a fall on the ice. Mr. Scales was born at Dover, N. H., forty-eight years ago and graduated from Dartmouth College in 1895, receiving his master's degree at the twenty-fifth reunion of his class held here in 1920. Mr. Scales was a pioneer in the campaign for music in the public schools. He was for sixteen years director of music in the Penn Charter School, leaving there in 1914 to become director of vocal music at Girard College. He was also conductor of the University of

Recital at John Warren Erb's Studios

A program of compositions by A. Walter Kramer attracted a large gathering in response to invitations sent out by John Warren Erb, the New York pianist and coach, in his studios on the evening of Feb. 11. Mr. Kramer opened the evening's program. He played effectively three of his piano numbers, "Minuet in Modo Antico," "A Fragment When the Sun's Gone Down" and "An Oriental Sketch" from "Three Preludes," for which he was accorded an enthusiastic reception. The assisting artists included Ralph Grosvenor, baritone; Zoe Pearl Park, contralto; Max Olanoff, violinist; J. Steel Jamison, tenor, and Vida Milholland, soprano. Mr. Grosvenor gave artistic delivery to "Dara and Wondrous Night" and "The Crystal Gazer." Mrs. Park sang charmingly "A Nocturne" and "The Last Hour." Four violin works were exceptionally well played by Mr. Olanoff. The group comprised "Chant Nègre," intermède "Arabe," "Eklog" and "In Elizabethan Days." Mr. Jamison won much applause for his splendid interpretations of "We Two" and "The Great Awakening" and Miss Milholland scored in "Now Like a Lantern," "Song Without Words" and "O Wondrous Light."

An added feature, not listed, brought forth Kitty Cheatham, who interestingly recited and sang "Of the Robin and the Master" and "The Porcupine," the latter from the cycle "At the Zoo." Both songs were dedicated to Miss Cheatham. All of the soloists were accompanied by Mr. Kramer.

M. B. S.

Joseph Stopak, violinist, who has been touring as assisting artist with Feodor Chaliapine, has been engaged as soloist with the Baltimore Symphony, at its concert announced for March 19 next.

Pennsylvania Glee Club and the Mask and Wig Club, State chairman of the Eastern Music Supervisors' Association, a member of the Musical Art Club, on the board of directors of the Presser Foundation, and the executive committee of the Philadelphia Teachers' Association. Mr. Scales is survived by his wife who was Katherine Hubbard, one daughter and one son.

W. R. M.

Anne Isabel Davis

MOUNT VERNON, N. Y., Feb. 11.—Anne Isabel Davis, forty-eight years old, a music teacher who had a studio in Carnegie Hall, died here this week at the Mount Vernon Hospital after a lingering illness. She was a sister of A. B. Davis, principal of the Mount Vernon High School and was born in McGraw, Cortland County, N. Y. Two other brothers Brig. Gen. William C. Davis, U.S.A., and John C. Davis of Philadelphia, and a sister, Harriet E. Davis of McGraw, also survive her. The remains were sent to McGraw for interment in the family plot.

F. E. K.

Louis Mathias

TOLEDO, OHIO, Feb. 8.—Louis Mathias, Toledo's veteran music teacher, died on Feb. 5, in his ninety-fifth year. Mr. Mathias was born in Germany and emigrated to this country after the revolution of 1848, making his home for two years in New York and coming to Toledo in 1852. In 1854, he organized a symphony orchestra and for years was in charge of all choral and orchestral music in the city. He is said to have taught in his career in Toledo, upwards of 3000 pupils.

J. H. H.

Marie Leary

MEMPHIS, TENN., Feb. 11.—Marie Leary, for the past twelve years supervisor of music in the public schools of this city, died recently at the home of her sister in Dalhart, Tex., after an illness of several months. Miss Leary specialized in public school music in New York and Chicago before coming to Memphis in 1900.

G. W.

Axel Gade

COPENHAGEN, Feb. 1.—Axel Gade, son of the celebrated Danish composer, himself an excellent violinist, director of the Conservatory and first violin in the Royal Orchestra, died here suddenly last month.

With "Così Fan Tutte," Hinshaw Will Have Two Companies on Tour in Merry Operas of Mozart



Photo by White Studio.

A Climactic Scene in William Wade Hinshaw's Production of "Così Fan Tutte." Left to Right: "Fiordiligi" (Irene Williams), with "Ferrando" (Judson House); "Despina" (Lillian Palmer); "Don Alfonso" (Pierre Remington), and "Dorabella" (Kathleen Hart Bibb), with "Guilhelmo" (Leo de Hierapolis)

IN the words of his creator, Luigi da Ponte, "an old philosopher," Don Alfonso was a bachelor. He laughed at his young friends, Ferrando and Guilhelmo, who were inspired to rhapsody by their respective fiancées, Dorabella, and her sister, Fiordiligi. He said that woman's constancy was like the phoenix; it was never seen. The young men disagreed; their fiancées were not like other women. Very well (said Don Alfonso)! If you're so sure of them, put them to the test. Pretend to be called to the wars and then come back disguised, and take, each of you, the other's lady by storm.

When the assault failed, Don Alfonso was not discouraged. He said that the lovers, maintaining their characters of rich Albanians, must now pretend to take poison because of their rejection. Then Don Alfonso, impersonating a doctor,

would recommend laying on of hands to the sisters as the one reliable cure for their suitors' afflictions. And there you have the situation registered by the camera. Fiordiligi is ministering to her sister's lover, Ferrando. Despina, the intriguing maid with whom Don Alfonso has arranged all, stands to the right of her; then you see Don Alfonso decked out as a doctor; and then, Guilhelmo in the arms of his friend's amanuera, Dorabella. It is true; women are fickle! "Così," cries Don Alfonso, "fan tutte."

The story is to be told, with Mozart's music and in the original Italian text, by the Metropolitan Opera Company this spring. This will be the first American presentation of the work. Already before its announcement by Gatti-Casazza, William Wade Hinshaw had planned to send this opera on the road. The picture shows a scene from his production, which will start its tour next October. The opera is already booked for ten weeks and will probably have twenty-five weeks' engagements altogether. His "Impresario" company, which has been touring this year, will be sent out again next season, too, when it will travel to the Coast in the course of its thirty-two weeks. Mr. Hinshaw believes he could book this opera for five years. And this success he attributes to no accidents, but to the enduring magic of the Mozarcean music. Eventually he will have companies touring also in "The Elopement from the Seraglio," "Marriage of Figaro," and "La Finta Semplice." His efforts as a Mozart propagandist promise to reach their climax in the spring of 1923, when

he will present six operas by the Salzburg master at a Mozart festival in New York.

Distinctive of Mozarcean Style

Mr. Hinshaw's success in his unfortunately too unique venture is due as much to faith as to works. He believes that the polished style which distinguishes the Mozart operas is not only refreshing to American spirits but elevating in its effect on American manners, and he has good evidence that the American public is ready for this delicate, merry art. All it needs is to be presented intelligibly and with care. An English version of "Così Fan Tutte" is being prepared by H. E. Krehbiel, who performed like service for "The Impresario." The long, dry recitations will be given as spoken dialogue. The cast consists of Irene Williams, Kathleen Hart Bibb, Lillian Palmer, Judson House, Leo de Hierapolis and Pierre Remington, with Stuart Ross as musical director. This production, like "The Impresario," belongs to the category of what Mr. Hinshaw calls chamber opera. The expense of an orchestra is prohibitive except in cities where a local body of players is

available. Elsewhere, the arias are given with piano accompaniment. The couple of choral episodes of "Così Fan Tutte" can be omitted without detriment.

Mr. Hinshaw takes justifiable pride in the scheme of stage-setting which makes possible this sort of presentation for the Mozart works. Adjusted by pulley, a circular back-drop of cloth-of-gold over satin establishes the atmosphere for Mozart's elegancies. Perhaps another of his secrets is that he has not hesitated to spend more for this Mozart setting than is usually expended for the purposes in stage productions other than the Ziegfeld Follies.

D. J. T.

MUSIC EDITOR MARRIES

Mrs. Emma Roderick Hinckle and William Arms Fisher Wed in New York

Before a group of intimate friends on Tuesday, Feb. 14, the marriage of Mrs. Emma Roderick Hinckle to William Arms Fisher took place at the Hotel Vanderbilt, New York. The ceremony was performed at noon by Dr. Alfred Martin. Marcella Craft, the noted soprano, a friend of the couple, sang a group of American songs. These were Mr. Fisher's "Under the Rose" and "I Heard a Cry" and "Joy" and "The Crystal Gazer" by A. Walter Kramer. Mr. Kramer played the accompaniments for her. A wedding breakfast followed at the Vanderbilt. Congratulations, letters and telegrams were read at the breakfast from many friends of the bride and groom from all over the country.

Directly after the breakfast Mr. and Mrs. Fisher left for the South, where they spend their honeymoon. They will live in Boston, where Mr. Fisher is editor-in-chief of the Oliver Ditson Company.

Give Musicale in Honor of Pietro Yon

A "soirée musicale" in honor of Pietro A. Yon, recently nominated as honorary organist of the Vatican Basilica of St. Peter's, at Rome, was given in the College Theater in West Sixteenth Street New York, on the evening of Feb. 8. A number of Mr. Yon's compositions were given during the evening. In addition, Mrs. Marie di Lorenzo, violinist, played numbers by Pugnani-Kreisler and Hubay; Vito Carnevali, pianist, presented works of Chopin and Lak, and Constantino Yon, pianist, Chopin's Polonaise in A Flat and a "Spanish Fantasia" by Mr. Yon. The vocal soloists included Serafino Bogatto, tenor; Leo de Hierapolis, bass-baritone, and Orphée Langevin, baritone. A choir composed of Alberto Pardo, F. d'Orbessan, G. Campon, T. Taaffe and Mr. Langevin was led by J. C. Ungerer.

Luigi Curci Reported to Be Seeking Papal Annulment of Marriage

Luigi Curci, divorced husband of Amelita Galli-Curci, soprano of the Metropolitan, and the Chicago Association, has petitioned the Papal tribunal in Rome to annul his marriage to the singer, according to a statement received in Chicago. Landon L. Forsheimer, Assistant City Solicitor of Cincinnati, has applied to the Cook County courts, in which Mme. Galli-Curci received a decree of absolute divorce in January, 1920, for a certified copy of that decree to be used in the proceedings before the Papal tribunal. The operatic artist is now the wife of Homer Samuels, the pianist. Mr. Curci was married to Wanda Tirindelli, daughter of A. P. Tirindelli, of the violin department of the Cincinnati Conservatory, last July.

Are considered by expert judges to be the finest now made. They contain more valuable improvements than all others.

Grand, Inverted Grand and Player-Pianos
Manufactured by
PAUL G. MEHLIN & SONS
Warehouses, 4 East 43rd St. New York
Send for Illustrated Art Catalogue

MEHLIN
PIANOS



Bush & Lane

Years rich with experience and accomplishment back of this name vouch for extraordinary musical merit.
Bush & Lane Piano Co., Holland, Mich.

Grands
of superior
tone quality.

Cecilian
Players with
all-metal action.

Petrograd Opera Lays Plans for Next Season

PETROGRAD, Jan. 19.—Plans for an important season at the Maryinsky Theater next year have been announced. Among the operas to be given will include "Sadko," "The Snow Maiden," "Mlada," "The Czar Saltan" and "Coq d'Or." The orchestra will be under the baton of Emil Cooper.

KURTZMANN PIANOS

Are Made to Meet the Requirements of the Most Exacting Musician—SOLD EVERYWHERE
C. KURTZMANN & CO., Makers,

526-536 NIAGARA STREET
BUFFALO, N. Y.

WEAVER PIANOS

AN ARTISTIC TRIUMPH
WEAVER PIANO COMPANY, YORK, PA.